THE NEW YORK DRAMATIC MIRROR.

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THE NEW CRITICISM

BY EDWARD FULLER

Those who admire Tolstoi to the exclusion of Thackeray, and Ibsen to the exclusion of Augier, never weary of asserting that there is a new art. The conditions which produced the great classics of the past have changed, they say, and we have changed with them; the primordial instincts of literature no longer require the form of imitation in the writers of to-day. Since literature began, indeed, until the advent of Russia and Norway upon the scene, mankind has been cherishing false ideals. But in the new light mankind will gain a clearer vision. In the words of one writer, "a great deal of sophisticated art must go to the wall."

It is only natural that the critics who have learned to reverence their false ideals—who have had the bad taste to regard Thackeray as the greatest master in fiction and Augier as the greatest master in drama of the century—should display their nerves and bigotted impatience for enlightenment by push-pushing all the new art and its disciples. The critics of the drama have been, perhaps, particularly objectionable. Some of them have embraced [illegible] Ibsen and the rest out of sheer [illegible] others have recognized in such a play as A Doll's House by The Philistine should that is admirable, much shall be based upon the principles of the art which these will make. Such a cult would dismay, [illegible] that is comparatively harmless and childish.

The second view is, to my mind, the just and sane one. It is unfair to refuse to recognize the merits of an author out of mere opposition at his injudicious worshipers. But both classes of critics have well-nigh universally agreed in decrying the theory that Ibsen is a literary revolutionist and the apostle of a new art. They have pointed out that where he succeeds he follows—in his individual way, to be sure—the established laws of dramatic construction, and that, so far from despising mere technique, he often employs it with great effect. The retort of the new art disciples is an obvious one. The critics, they say, are ignorant persons; and hence the need of the new criticism.

Of this new criticism, so far as it applies to the drama, we have a charming specimen in the June number of *Harper's*. The gentleman who writes better novels than Thackeray's—if his own opinion of his work is to be trusted—proclaims the new critical shibboleth from the Editor's Study; and what can we poor men do in the presence of this new Colossus but "find ourselves dishonorable graves?"

Mr. Howells, indeed, does not take up the Ibsen question specifically, although it is easy to read between the lines his undisguised admiration for the Norwegian dramatist. What he discusses is the American drama as he has observed it during the past Winter; but it is obviously the new art which he makes his standard and the new criticism by which he applies it. He clears the way by waving the professed dramatic critics aside in the convenient fashion of Mr. Podsnap.

The American drama is growing into maturity, he thinks, in spite of the "unwearied perseverance" of the critics "in undervaluing whatever was native or novel in the efforts of our playwrights." Such captious fellows as these Mr. Howells cannot abide. "We have long had," he says of them, "a large body of gentlemen trained to a profound misconception of their office, and deeply grounded in a traditional ignorance of the essence and nature of the drama, writing every night about the theatres, and more and more believing in themselves and their ideal of what a play ought to be, without reference to what life was. The criticisms which they have thus produced between churchyard yawning and cock-crowing, with the advantages of a foreman behind and a night editor before, hurrying them up for their copy, have been such as must surprise the sympathetic witness by their uniform confidence and novelty; but they have not in great measure carried, even to the most generous comparison, the evidences of fitness for the censorship assumed."

In the face of such dreadful incapacity as this nothing is left to Mr. Howells but to give the critics a lesson in the new criticism, although he evidently has slender hopes of their taking it to heart. Probably many of them have seen more plays in a year than Mr. Howells has seen in a lifetime. Their familiarity with the Greek dramatists, with the Elizabethans and Georgians in our own literature, with the French dramatic [illegible] relative to Ibsen, is likely to be quite as great as his. It might even be fair to assume that some of them have had opportunities of education and culture which he has not. Nevertheless, here is Mr. Howells ready, with cheerful confidence, to teach them the rudiments of their profession. They ought to be exceedingly obliged to him.

Mr. Howells begins by informing them that it is the drama of Italy, Spain, Russia, Germany and Norway which they should study. This is true enough; there is little which a dramatic critic could not learn with profit. But time and opportunity have their limits, and there is reason for the human weakness which makes the dramatic heritage of England to any other and which, when it goes abroad, chiefly likes that of ancient Greece and modern France. If Italy has produced a Shakespeare, or Russia a Sophocles or Norway a Moliere, let us by all means have them discovered by the new criticism and set up in the literary middle-class for general admiration. But let us not indulge in the cant of affecting a fondness for the comedy strokes and touches which we do not feel. The principles of art are independent of this or that particular artist—at least, they were before the new criticism came in; and one may be able to separate the sheep from the goats among plays without our having heard of the people whom Mr. Howells is never weary of praising.

This is not saying that the critic needs to have no acquaintance with the foreign drama; such a contention would be absurd. The study of the classics of any language is full of inspiration. But what is more essential to a proper understanding of our own dramatic literature than anything else is a knowledge of its sources, an understanding of its history, and a keen perception both of literary and of dramatic values. Much of our criticism is unfortunately feeble and ineffective because of the ignorance of which Mr. Howells complains; that is something which capable writers upon the drama have long recognized and deplored. One could make a very respectable list, however, of critics whose views are more sound and wholesome than those propounded in the Editor's Study. There are "gentlemen trained to a profound misconception of their office" who would be heartily ashamed of describing such an example of maudlin nonsense as Mr. Herne's Drifting Apart as a drama at all, although Mr. Howells believes that "no genuine person can witness it without feeling its charm."

It is difficult, of course, in this initial stage of the new criticism to say precisely what its final standards of taste may be. But if we may judge Mr. Howells by past as well as by present utterances upon the subject, the first requisite of a good play is the same sort of fidelity to the life around us which we have observed in his own novels. Whatever is an accurate reproduction of the obvious and the commonplace—that is good art. Mr. Howells finds this accuracy in two classes of plays—the rustic variety-show and the farce-comedy. The Old Homestead and A Tin Soldier both in their way appeal to his delicate and discriminating taste. Their entire remoteness from tradition finds them favor in his eyes. For if there be one thing against which the new criticism resolutely sets its face it is tradition. A play built upon accepted models is—to use Mr. Howells' own words—"the miller, coupler and buffer pattern of French drama." It is not strange that he goes to the railway for his comparison; his mind is nothing if not modern; an ill-natured person might even say that he praises the platforms so strenuously because he knows nothing of the ancients, and that of the moderns he prefers those whose mental horizon is as limited and provincial as his own.

Away, then, with the "artificialities" of Augier and Dumas and Sardou; let us look up to Mr. Hoyt as the master of his art, it is this sort of thing, as Mr. Howells has told us in another place, which truly represents the life of to-day. Our own acquaintance with such persons as Old Hoss or Mr. Brooklyn Bridge is limited; but Mr. Howells assures [illegible] they are true to life, and we let us take his word for it. No doubt the impossible servants conveyed from Germany by Augustin Daly are to be found in New York, and, no doubt, our sisters and cousins are faithfully portrayed in the shaggy girls and dashing widows with which Miss Rehan has made us familiar; but few of us have such sharp eyes for what is "real" as Mr. Howells has. In our dull and stupid way we have been imagining that a play like Le Gendre de Monsieur Poirier—"coupler and buffer" and all—is better worth the attention of serious lovers of art. Nay, were we not strangely moved and stirred by The Weather Bee, with its fine touching of spirits to fine issues beyond the ordinary level of drawing-room conversation? But all this sort of thing is the foolishness of our artistic infancy.

Even if one were inclined to question the reality of Mr. Daly's refined horse-play or Mr. Hoyt's more brutal ebullition of animal spirits, one would have to admit that the rustic drama is unquestionably real in its [illegible] Uncle Josh Whitcomb and Old Jed Prouty are Yankee types not unpleasantly exaggerated. Mr. Howells' description of the play in which the last-named personage appears gives a vivid and just impression of such merits as it possesses:

"The opening scenes in the Bucksport Hotel are delightfully done," he says, "with such figures of landlord, hostler, table-girl, housekeeper, drummer, farmer, trotter and loafer as we all know. These people are admirably realised in dress, and parlance, and manner; and some of the finer traits in them are subtly felt."

But sketches of character, however well done, do not make a good play. Mr. Howells admits that this is not a good play, although, with a singular perversion of judgment, he insists upon the conventional plot as the weak point. If he were more familiar with the "miller, coupler and buffer" drama, he would know that conventionality of plot is not altogether objectionable when the conventions are handled freshly and well and when, by a logical working out both of character and of circumstance, the dramatist has succeeded in giving us a new outlook upon human nature.

Furthermore, art is not limited to the portrayal of the casual and the commonplace; that is but one of its forms, and the least significant as well as the least interesting. It is comparatively easy for a writer gifted with facility of observation, and aided by the rustic materials at the disposition of the stage carpenter, to represent faithfully upon the stage the customary scenes of country life. By the same process the drama of the horse-car, the dry-goods shop or the newspaper office can readily be evolved. The critics whom Mr Howells objurgates could draw a far more faithful picture of the foreman and the night editor than that which he has drawn in the sentence which I have quoted above. In fact, a very realistic play indeed—in which the odious person who writes about the theatre could be made to play the congenial part of villain to the hero of the city editor and the heroine of the fair writer of society gossip—might be devised out of materials as simple as these. But unless there were something in it more than the accurate reproduction of actualities, it could hardly be called a work of art. And so the barn-yard and the hay-loft may not improbably have any æsthetic value whatever.

Very possibly Mr. Howells' admiration of these things is by the way. Indeed, he hints that they are only a beginning. We must have the destruction of the old art before the construction of the new. If The Old Homestead and A Tin Soldier are once accepted as at least blind gropings in the right direction, the cult of dramatic insignificancy will have gained a substantial basis. From the realism of uninspired observation to the realism of sociological disquisition will be an easy step. In time to come, perhaps, "A Hazard of New Fortunes" will be cast in dramatic form, and excited spectators will hang breathlessly upon the struggle of Basil March and his wife to find a furnished flat in New York. But it is obvious that meanwhile the public will need a good deal of educating. Our theatregoers may not appreciate the old art as much as "the gentlemen trained to a profound misconception of their office" with whom they might; but they have not manifested as far any eager craving for the new art.

There is already an evident feeling of weariness with the exploitation of Ibsen and Tolstoi. Mr. Howells, therefore, should not be too hopeful. The world has a way of moving slowly. It has not got beyond Shakespeare yet, although he died nearly three centuries ago.

Charles H. Shinner will contribute an article entitled "The Musical Accompaniment," next week.

THEATRICAL CENSUS.

What excuse have you for going on the stage?

Was your object to elevate it, or to be [illegible]?

[illegible] anything but an easy, [illegible]

[illegible] Art?

[illegible]

[illegible] from a Western [illegible]

What is the best [illegible] made in a given time?

Have you ever had the [illegible] and if so, how many?

Have you read "Looking Sideways?"

Do you have fits?

Have you ever cried for Castoria?

Do you take milk and sugar in yours?

Have you ever had a benefit and how much did it cost you?

What are your views on the Tariff?

Have one with us?

Do you really believe that over the fence should be considered out?

Do you spell Art with a big "A?"

Do you believe John Ward to be the best short-stop in the business, and if you do not, are you prepared to eat your words?

What, in your honest and unbiassed opinion, do you consider that the wild waves are saying, and don't you think that it's about time for them to stop?

Is the Centre of the Stage your one object in life?

Has it ever been necessary for you to play behind a net?

Have your friends at times in your more or less checkered career, requested you not to be a clam?

Do you like to answer questions?

MANAGER PALMER ABROAD.

As announced in THE MIRROR last week, A. M. Palmer sailed for Europe last Thursday on the *Normannia*, of the Hamburg-American Packet Company, this being the first eastward voyage of the new ocean steamer.

One of the main objects of Mr. Palmer's trip is to see the performance of A Pair of Spectacles, which has been having a long run at the Garrick Theatre of London, and is to be produced at the Madison Square Theatre next season. While in London, Mr. Palmer will also attend the performance of Judah, in which Mr. Willard has made such a hit. Then there are several other pieces on which he has his managerial eye.

Although Mr. Palmer's foreign trip will be largely devoted to theatrical business, he intends to devote as much time as possible to travel and recreation. According to his present plans he will return to New York on the *Etruria* in August, in time to join the Madison Square company in Chicago or Boston

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CURRENT AMUSEMENTS.

BROADWAY—CARMEN UP TO DATE, 8 P. M.
CASINO—THE BRIGANDS, 7:30 P. M.
FOURTEENTH ST. THEATRE—LA BELLE MARIE, 8 P. M.
GRAND OPERA HOUSE—THE SHOEMAKER GIRL, 8 P. M.
MADISON SQUARE—TRIXIE AND DOLLINGER, 8 P. M.
LYCEUM THEATRE—THE PRIVATE SECRETARY, 8 P. M.
THIRD AVENUE—QUEEN'S DUDDERER, 8 P. M.
UNION SQUARE THEATRE—RAGLAN'S WAY, 8 P. M.

SUMMER SUBSCRIPTIONS.

Readers of THE DRAMATIC MIRROR who are going to the seaside, the mountains or to Europe this Summer, can obtain the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks	50 cents
Ten weeks	$1.00
Three months (13 weeks)	$1.25

PARTISAN INDECENCY.

PARTISAN newspapers—those of them that have no conception of propriety and no sense of decency—are bitterly attacking Mr. CLEVELAND on the score of the speech he delivered before the dramatic profession at PALMER'S Theatre last week.

Mr. CLEVELAND, like every other American who is, or has been prominent in political life, is accustomed to personal abuse and gross misrepresentation, and probably does not mind it. At the same time it is too bad that the honor our ex-President strove to do the profession—which, in spite of all considerations, it must be admitted frankly alike by political friend and foe, was in keeping with the kindly and respectful attitude he invariably maintained toward the stage during his public career—should be distorted and discredited by his unscrupulous enemies. We can say for the people of the stage that, irrespective of party, they resent the insults that are being levelled at them over the shoulders of the ex-President who, in an unofficial capacity, complimented the anniversary of their charitable institution by his presence and his earnest and sensible utterances.

The point that Mr. CLEVELAND'S enemies are endeavoring to make against him is that he introduced politics into his speech. So he did; but it was not, as his confirmed detractors mendaciously state, either personal or party politics. He simply urged our actors to take a higher view of the duties and responsibilities of citizenship, and to exhibit their patriotic sentiments in a practical way. The words used by the ex-President were as follows; we print them because they refute the falsehoods of the partisan press better than anything else that can be said, and also because they should be read and taken to heart by every American actor:

Considering, as I do, the dramatic profession as furnishing favorable conditions for the development of thoughtful men, I am not fully satisfied that its members appreciate as soberly as they ought their duty to our country. You must yourselves confess that the tendency of your occupation is somewhat in the direction of isolation and a separation from familiar contact with the ordinary affairs of life. These lead not only to your being misunderstood by many of your fellow-citizens, but to the loss of the advantage which your intelligence might contribute to the common welfare. You are patriotic in sentiment, but you are too apt to think that you perform your full duty when you do your professional work and when you keep the peace and obey the laws. Pardon me if I say to you that all these things and all your readily acknowledged charitable undertakings will not atone for a neglect to discharge your duty as it is related to the affairs of your country. This government of ours is constructed upon the theory that every thoughtful, intelligent and honest citizen will directly interest himself in its operation, and unless this is forthcoming its best objects and purposes will not be accomplished. As the welfare of your country is dear to you, as you desire an honest and wise administration of your government, and as your interests and prosperity, in common with those of your fellow citizens, are bound up in the maintenance of your free institutions, do not forget that these things can only be secured by conscientious political thought and careful political action.

THE MIRROR heartily endorses Mr. CLEVELAND'S timely advice. We have time and again urged the men of the profession to exercise the privileges and fulfil the duties of American citizenship. It makes no difference with which party they ally themselves; it makes no difference what side they may take in the important public issues of the day; all that we expect of them is that they will take an active interest in politics and bring their influence and their votes to bear in the interests of honest government.

OUR DRAMATIC CRITICS.

WE have received the following communication from a writer who asks a question that is frequently heard:

Will you inform me which New York daily paper presents the best criticisms of dramatic productions? L. A. C.

There are several critics connected with the daily papers of this town whose opinions are entitled to respect and whose ability is unquestioned.

Mr. WINTER of the *Tribune* is the best writer in the critical company, his rich, poetic style and his exquisite literary touch giving a charm to every sentence that flows from his graceful pen. But Mr. WINTER is swayed to some extent by his prejudices on the one hand and on the other by his too highly strung sensibilities. The conclusion is sometimes forced upon us that this charming writer sees more merit in the efforts of his friends than in those of strangers. That this favoritism is unconscious we do not doubt, for Mr. WINTER is a man of probity and honor; yet it prevents him from reaching that plane of influence to which his gifts and his judgment—when it is unbiassed—should entitle him.

Mr. MELTZER writes for the *Herald*, and therefore he holds a position of great consequence; for, in spite of the curious spectacle of eccentricity furnished by that paper's dramatic department during the last dozen years, it somehow still retains its power and supremacy. Its present critic is an earnest, studious, conscientious man, whose purpose is serious and whose standard is high. He has a wide knowledge of dramatic art and artists in Europe, and he is too prone to judge native work by his foreign experience. Not being familiar with the history, or in touch with the conditions of the American stage he now and then falls into glaring errors of judgment, and betrays a painful want of knowledge of, if not of sympathy with, the home products that he is called upon to examine. But his uncompromising honesty, his facility of expression and his undoubted superiority to the majority of his numerous predecessors command approval.

Mr. DITHMAR of the *Times* is a faithful and an accomplished critic. His reviews are characterized by evidences of keen observation, familiarity with his subject, and candor. He is the staunch advocate of the American dramatist, and the English trade-mark is not necessarily a passport to his favorable consideration—quite the contrary, in point of fact. Mr. DITHMAR'S verdict on plays is more trustworthy than his views on the people that act them, although he deserves praise for the readiness with which—unlike the majority of his *confrères*—he recognises and applauds obscure and humble talent.

Mr. WHEELER of the *World* is, perhaps, the most brilliant member of our critical fraternity. His power of analysis is matchless; his skill in picking out the salient points, both good and bad, of a performance is pronounced, while his style is scintillant, incisive and epigrammatic. When Mr. WHEELER is sincere he is admirable. But his sincerity is elusive.

Mr. TOWSE of the *Evening Post* is a scholarly and trustworthy critic. Without pretence and without fear or favor he pursues the even tenor of his critical way, commenting frankly and intelligently upon the more important dramatic events of the season. His articles are marked by temperateness and judicial impartiality, but he can be as severe as the severest when occasion demands. The chief fault with Mr. TOWSE is a weakness for plays and actors of English origin. It would seem that he conceives it to be his sacred duty to counteract, so far as he can, the anglophobisc influence of Mr. DITHMAR.

Where the merits of the critics are so numerous and so varied, it is impossible to oblige our correspondent by singling out one as "the best." We advise him, if he wishes to keep well informed, to read them all carefully, and then to come to THE DRAMATIC MIRROR for final enlightenment.

AN OLD STORY.

A YOUNG woman of mediocre ability and inferior intelligence played a number of parts a few years ago on the American stage. Her face was pretty, and to that interesting fact she owed such tolerance as her painful histrionic efforts were accorded. Even this recommendation to managerial and public favor, however, palled after a time, and then she found engagements few and far between.

In this extremity the young woman did a very sensible and business-like thing. She bought a ticket to Europe, and tackled London. For several months little was heard of her. Then her name began to crop out frequently among the dramatic paragraphs; before long it had become tolerably familiar to the British public and profession. It was not that she did anything to attract notice—the paragraphers obligingly busied themselves in proclaiming what she might, could, would or should do to attract it, and in her case that was more to the purpose.

Having become something of a local notoriety the shrewd young woman next proceeded to procure appearances at trial matinees, as they are called, and the scribes—quick to perceive the fruition of a talent that had carefully concealed itself from the closest scrutiny on this side of the water—speedily discovered that she was gifted with rare powers and extolled her merits to the skies. It is more than likely that they would have taken a precisely opposite tack had they known where she hailed from. Be that as it may, she has secured a prominent position on the London stage, and is regarded as an actress of extraordinary promise.

Notwithstanding these favorable conditions, the highest salary the young woman has yet received is £10 a week. Nevertheless, offers of engagements have been made her within the past few weeks by several American managers, who are bidding against one another with a recklessness approaching that sometimes observed when a particularly desirable "lot" is put under the hammer by an auctioneer. Four, six and eight times the amount her English manager is paying her at the present moment is freely offered by the competitors, while she, profiting by a full sense of her opportunity, hangs back coyly, waiting until the most seductive figure is reached.

We have called attention to the experience of this young woman by way of example, to show how curiously and how illogically histrionic values fluctuate. Had she remained in this country it is more than likely that she would have been as luckilessly situated now as she was when she left it. It is highly improbable that she possesses one jot more capacity than she took away with her. Unless a miracle has been performed she is just as incapable of doing genuinely artistic work. It can hardly be said that miracles are common in these days.

What then, granting that she is no nearer to being an actress than she was, has produced such an active demand here for her services? What has made them about ten times as valuable as they were considered before she went abroad? Why is it believed that her acting will be more acceptable to the American public?

These, and similar questions that naturally suggest themselves, are difficult to answer satisfactorily. It would seem that the value of a player's work is gauged purely by the speculative method, and that it is not innate ability, but rather outside circumstances that determine it.

Judgment is evidently altogether foreign to the case. A foreign fad, due to lucky chance or the growth of a carefully-nurtured whim, weighs more in the balance than a failure at home. Is England to become the refuge for American actresses who have been tried and found wanting, and are they to be brought back to us in triumph from that convenient asylum, credited with powers that they do not possess, and stamped with an approval that we must take for a good deal more than it is actually worth? Must we admit the truth of the imputation that our people are dolts, with nothing but dollars to commend them?

LIVE AND LET LIVE.

THE fruitless endeavors of certain theatre managers of this city to prevent a license being issued to the Madison Square Garden may have been the result of jealousy, or it may have been an act of good citizenship inspired by the wish that the municipal ordinances should be respected and obeyed. In the absence of direct proof in support of either view the matter is left in doubt.

Sure it is that a certain faction spared no effort to place every possible obstacle in the way of the new enterprise. Resort was had to methods which, to say the least, were questionable. One specimen was the unwarranted use of the names of more than one theatrical manager in connection with the petition addressed to the Mayor, requesting him to withhold a license from the building. Naturally, these tactics were futile, and exposure gave a blow to the opposition that is likely to prejudice any future efforts along the line of aggression that it might design to make.

Undoubtedly, to some extent, it was the distaste for a new and powerful rival that actuated such of the objecting managers as could not possibly be open to the charge of personal feeling in the matter. If the Garden is a success it will be a great success, drawing large numbers of people and large sums of money. There is a current impression that in such an event BARNUM all-the-year-round would not be a circumstance compared with this colossal home of music, spectacle and the ballet.

But we do not think this fear is justified, however great may be the prosperity of the new undertaking. New York is large enough to give remunerative support to all the places of dramatic and musical entertainment she has got, and many more besides.

The census now being taken will show, it is estimated by the authorities, a population approaching close on to two millions, exclusive of the great suburban element. In other words, there are at least 80,000 residents to every theatre in the town, without taking into account the several neighboring cities and the vast floating population from which the playhouses derive a considerable portion of their revenue. Compared with cities like London and Paris, New York has less than her quota of places of amusement.

Under the circumstances, is there any good reason why objection should be made by the managerial guild to the Madison Square Garden?

Live and let live. The new Garden is a notable acquisition to the imperial city's attractions. It is a monument to the liberality and enterprise of a number of her citizens. It is a magnitudinous venture of which every New Yorker may be proud. Long life and success to it!

COLONEL HAVERLY'S pet project of spanning the continent with a continuous circuit of theatres has come to notice once more. This time the ex-NAPOLEON of theatricals calls it a Theatre Trust, and it is to include, according to the prospectus, a chain of playhouses in Europe, and maybe in Asia and Africa also.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

It is not surprising that Mr. Howells' fails to appreciate the value of dramatic criticism, as it exists to-day.

Indeed, when one recalls the severity of the verdict rendered by the critics of this city on Mr. Howells' play, A Foregone Conclusion, his article in *Harper's* appears to be a perfectly natural result.

I don't imagine that the prisoner in the dock cherishes any very marked affection for the jury that finds him guilty—he is rarely Christian enough for that. Even philosophic indifference is apt to desert him at such a moment.

Mr. Howells may be a Christian, but he isn't a philosopher. His sneer at the critics proves that he is more human than his novels, and quite as "realistic."

It is too bad that Mr. Howells' play was an unmitigated failure, since dramatic criticism thereby lost the friendship and support of the apostle of Boston's point-lace literary circle.

✥

On the first page of this issue of THE MIRROR, by the way, Mr. Howells' views of American dramatic criticism and authorship are very skilfully shredded by Mr. Edward Fuller, dramatic critic of the Boston *Post*.

✥

The announcement that Marie Hubert Frohman is to produce a play next season that deals with the Salem tragedies, has developed the fact that the shelves of our budding dramatists are heaped with dramas based on those dark events.

In addition to the productions already mentioned by THE MIRROR, I have received a printed copy of a five-act work called Witchcraft, by Espy W. H. Williams, of New Orleans.

Mr. Williams considers that he has good claims to priority in that his play was written and copyrighted in 1882.

✥

But all these dramatists, in disputing first place, forget Longfellow's New England Tragedies, which appeared in 1868, and Cornelius Mathews' noble tragedy of Witchcraft, which was produced by James E. Murdoch in New York in 1846.

Of this last work Margaret Fuller, in her essay on "American Literature," wrote: "It is a work of strong and majestic lineaments; a fine originality is shown in the conception."

✥

Mr. Mathews, who was a regular contributor to this paper for half-a-dozen years previous to his death, always lived in hope to see a modern revival of the play that Margaret Fuller commended so strongly and that William Cullen Bryant said was "worthy to be the corner-stone of an American drama."

Through dark days and repeated discouragements that hope was the star of his existence; eager, yet patient, he waited in confident expectation that the reward would surely come.

The manuscript was sent to actor after actor, manager after manager; and as regularly it came back, often with evidences of not having been read, and always accompanied by the empty stock excuses which are made under such circumstances.

Day after day the old dramatist bent his steps to THE MIRROR office, and his anxious inquiry, "Is there a letter?" became a by-word. We all admired his intellectual gifts and his sterling character; we knew the merits of his tragedy, and we wanted to help him to realize his life's ambition. But we were powerless.

Actors did not want American tragedies; managers sneered at the mystic beauties they could not understand and that seemed to offer no prospect of pecuniary profit.

✥

Hope deferred maketh the heart sick. There came a day when the tragedy was sent back for perhaps the fiftieth time, but the aged author did not call to receive the inevitable message of polite and superficial declination.

Two days—three days—a week passed by; no visitor—no "Is there a letter?" in wistful accents.

And then a morning paper appeared with a few perfunctory lines of obituary matter, purporting to sum up the career of the father of the International Copyright movement; the friend of Dickens, Poe and Bryant; the sturdy upholder of American literature and drama; the industrious, gifted worker, whose patriotism, purity and manhood were forgotten in the important business of chronicling the crimes and political happenings of the day.

But Witchcraft, the fruit of Cornelius Mathews' vigorous maturity, will live, and I venture to predict that although the author passed into the dusk of eternity with the bitterness of disappointment heavy on his soul, the tragedy will yet make his name famous and his memory honored.

✥

Not long ago Max O'Rell—who is just now summing up in England the results of his observations the past season in America—told me of an amusing experience he had had with the book-pirates of this country.

O'Rell wrote a series of sketchy papers on the Gallic people in his racy vein for a London periodical. Gilbert's reference to the French race in one of his successful librettos about that time furnished the witty *flaneur* with a title. He christened the papers "That Darned Mounseer."

An American book-pirate promptly collected and produced the papers in cheap form, and they ejoyed a good sale.

Now comes the joke.

At the request of his English publisher O'Rell some time after consented to make a book of the sketches, and the point of their original title having vanished with the popularity of Gilbert's opera, he rechristened them "Jacques Bonhomme." Thereupon, the enterprising American pirate promptly reprinted the volume. When he learned that he had gone to the expense of duplicating the book he had stolen once before and had the electrotype plates of, his feelings may be imagined.

Even the pirates may get "left" when they dispense with the little formality of reading the foreign works they intend to steal.

✥

The Irreverend J. H. Stansbury, of Northport, L. I., according to a newspaper report, recently preached a sermon against the theatre in which he characterized The Old Homestead as "an abomination in the sight of the Lord."

Without wishing to deny to Mr. Stansbury the right to his own opinion, I should feel truly grateful if he would explain the method by which he has gained such a remarkable personal knowledge of the Almighty's dramatic criticisms?

The man—layman or clergyman—who has pierced the great Mystery and obtained divine information respecting the moral and artistic value of our entertainments should not rest content with telling us how one play stands in the sight of the Lord. We want to know about them all.

By the way, from Mr. Stansbury's account it appears that a power higher than Mr. Howells and the disciples of his cult rejects The Old Homestead, which, it will be recalled, has received a tribute from the gentleman who presides over the Editor's Study.

✥

The article on the history of the Richmond (England) Theatre by Howard Paul, which appears in this issue of THE DRAMATIC MIRROR, possesses remarkable interest.

Mr. Paul spent a good deal of time at Richmond, searching the records and procuring material for this valuable historical sketch, and the dramatic student can rest assured that the data are reliable.

The description of Edmund Kean's association with this house and the pathetic account of the incidents preceding his death will be found particularly interesting.

✥

Paul Kauvar stock is below par in London critical circles. The *Saturday Review*, speaking of the hero's escape from the tumbril after having gone forth voluntarily to die for another man, says:

"This is very absurd. Heroes ought to be heroic, and it is not an act of heroism for Paul Kauvar to start off boldly to meet his death and then to think very much better of it and fly for his life before the fatal spot was reached. If it be urged that a hero is wanted in the last act, and asked what else could therefore be done but save him, the reply must be advice to make a plot which does not force the leading character into such an awkward and anomalous position."

The performance of the leading roles that are given by Mr. Terriss and Miss Millward in the Drury Lane representation are said to be as noisy and artificial as the play itself.

✥

According to the evidence of a recent photograph, the countenance of my successful friend, Henry Arthur Jones, has undergone something of a change since he visited this country four years ago.

Then he wore his hair long, and his beard was permitted to grow as nature sweetly willed. His head was surmounted by a soft felt hat, a cape swung from his shoulders, and the impression he produced was carelessly picturesque.

Now look on the photograph that represents the celebrated dramatist as he is to-day!

His hair is closely cut after the fashionable pattern, his beard is trimmed to a Vandyk point, while a drooping moustache scrapes acquaintance with it at each side of the mouth. The whole effect is *à la mode*, and the "literary" look, which had the charm of being quite natural and unaffected, is gone.

But the earnest, searching eyes, the firmly knit brows, the serious expression is still the same, while the warm heart that beats beneath his waistcoat remains unchanged.

Photographs, like beauty, are only skin-deep.

✥

The cable reports of the concern called "Dunlap's Cable Company" are farcical. The invention of sensational *canards* and the transmission of miserable tittle-tattle seems to be its chief aim.

That a conservative and reliable paper like the *Times* should employ its service is somewhat surprising.

The *Times* published some stuff, received through that source, respecting a number of highly uncomplimentary things alleged to have been said by W. S. Gilbert to D'Oyly Carte.

Now Mr. Carte publishes a letter in the *Times* wherein he denies the language attributed to Mr. Gilbert and the correctness of the whole report.

✥

Incidentally, Mr. Carte states the real cause of the Gilbert-Sullivan separation.

"The difficulty," he says, "originated in certain items of the accounts which Mr. Gilbert disputed in the course of an interview with me. Sir Arthur Sullivan was not present; but some communications passed between him and Mr. Gilbert afterward, the result of which was that Mr. Gilbert finally wrote to Sir Arthur withdrawing from their collaboration."

Everybody, except Gilbert and Sullivan themselves, seems to have undertaken to explain the precise reasons for the dissolution of the partnership.

When the author and composer make it up again, as they most likely will, they may turn their quarrel into a comic opera.

✥

It is possible that the International Copyright situation in this country will receive attention from the two great literary conferences to be held this year at London and Berne.

The authors of the United States join with the authors of the rest of the civilized world in the cry for the protection of brains in this republic; but the stupidity and cunning of the Western and Southern legislators have combined to prevent the removal of the piracy stain from the national escutcheon.

Dramatic authors, foreign and native, should be deeply interested in the movement of the American Copyright League; but up to the present time they have, with two or three notable exceptions, left it to struggle alone.

✥

I have received a programme from the Crookston, Minnesota, Opera House, used during the engagement of the MacLean-Prescott company. I find the play of the evening announced as follows:

Marie Lovell's Romantic Five-Act Drama,
INGOMAR!
A TRAGEDY BY WILLIAM SHAKESPEARE.

This must have been a treat for the intellectual Crookstonian public.

✥

The arrival of the cyclonic Haverly Theatrical Trust from Illinois is awaited with breathless interest.

The mere mention of it strikes terror to the timid managerial soul, and fills the minor combination manipulator with dire alarm.

I should not be surprised, however, if the stupendous scheme burst before the time set for its arrival, six months hence. It is too gaudy and gaseous.

✥

Quoting THE MIRROR'S editorial remarks on the subject of the Spring benefit nuisance, the Boston *Traveller* says:

THE MIRROR must be in an ill-humor. Surely no one begrudges the poor professional the little pile of money and the farewell glory which these festive occasions bring to him and which help him to tide over the long Summer season of idleness.

THE MIRROR does not begrudge the poor professional anything, but it certainly does begrudge the non-benefit-taking majority of the profession the sacrifice of public respect involved in the most of these speculative snaps.

The day has passed when the actor is to be regarded as a polite mendicant. That idea belongs to the past—the period of the "poor player," the creature of good-natured sufferance, the picturesque vagabond to whom an extra bone was now and then pityingly cast.

I advise the *Traveller* to read, mark, learn and inwardly digest the observations made by A. M. Palmer on the subject of benefits in his last annual address to the Actors' Fund.

That pointed and pertinent declaration against the degrading relic of an improvident state is no more "ill-humored" than were THE MIRROR'S remarks on the same subject.

PERSONAL.

LANGTRY.—Mrs. Langtry is reported to be ill with pleurisy.

GOODWIN.—Mr. and Mrs. Nat C. Goodwin sailed for Europe Saturday on *La Bourgogne*. Mr. Goodwin will produce A Gold Mine in London next month.

ULMAR.—Geraldine Ulmar will spend a six weeks' vacation in this country this Summer. She will leave the Savoy Theatre on Saturday night next and sail for this country a week later.

HALL.—Pauline Hall, prima donna and bicyclist, says that she intends to make the trip from Baltimore to New York on her steel steed before the snow flies. And a reporter of the Baltimore *American* believes that she will.

DAUVRAY-WARD.—Helen Dauvray-Ward will be managed next season by Joseph Brooks.

MISKA.—Lidiana Miska closed her second season with the Dark Secret company in Boston, last week. She will spend the Summer at Atlantic City, N. J. Miss Miska has not yet settled for next season.

WILDER.—Marshall P. Wilder says that he intends to give his friends in London a rest this Summer, so he will not make his customary transatlantic trip. He will pass the Summer at Long Branch and Saratoga, and give few entertainments.

MORGAN.—The last theatrical sketches made by the late Matt Morgan were those to be used for Colonel Sinn's Good Old Times company.

STANGE.—Stanislaus Stange, who was with The Shatchen company at the Star Theatre, has been engaged for Stuart Robson's company next season.

BUCHANAN.—Arthur Falkland Buchanan and his wife, Maida Craigen, sailed for Europe last week on the *City of Chester*. Mr. Buchanan has received an offer to play in London during the Summer. Both will return to this country in August. Mrs. Buchanan has had several good offers for next season, the natural sequence of her success with the Booth-Modjeska company.

PAGET.—Pfolliott Paget has been engaged by A. M. Palmer and H. S. Taylor to play the part of Aunt Jack during the company's coming tour. Miss Paget appeared last season in this country in the company of Charles Wyndham with whom she has just completed a four years' engagement. It is believed that she is well suited to the eccentric comedy-role of Aunt Jack.

APROPOS.—Stephen Fiske says, *in re* the appearance of the Brazilian diamond prima donna of the Casino: "If prima donnas can be created by this method, all the steamers will be overloaded with chorus ladies, who will return to us as Pattis of comic opera." There is a delicious bluntness about Mr. Fiske's comments on local dramatic affairs. He watches things closely from his critic's chair, and says what he thinks without fear or favor. And what he thinks is generally sound, although shams and pretenders and ignorant speculators frequently find his thoughts rather unpleasant reading. The influence of Mr. Fiske's department in the *Spirit of the Times* can be gauged by the large extent which it is drawn upon for quotations by the American and English press.

BOOTH.—Edwin Booth has aged rapidly during the last two years. His features have grown heavy and wrinkled and he looks much older than he is.

SHERIDAN.—Emma V. Sheridan was in town last week, renewing acquaintance with the metropolis and its theatres after her season's absence at the Boston Museum. Miss Sheridan played a great number of parts—eleven of them in the "standard" comedies—and succeeded in making herself a favorite with the public and the management. She is under contract for two more seasons. Miss Sheridan is now visiting Mrs. Sheridan Shook at Red Hook.

HUSTED.—Harry Husted proudly shows a diamond horse-shoe scarf-pin that has been presented to him by the Kendals, whose American tour he is to look after again next season.

MADISON.—Marie Madison is quite ill at her home in New York. Her doctor is compelled to keep her under the influence of morphine most of the time, and refuses to allow her most intimate friends to see her, as absolute quiet is necessary to her recovery.

OUDIN.—Eugene Oudin has been engaged by D'Oyley Carte to sing the baritone role in Sir Arthur Sullivan's grand opera, Ivanhoe, to be produced in London next Fall.

BERNHARDT.—It is unlikely that Bernhardt will come to this country next season. If she does, however, it will be late in the Winter.

STANTON.—Director E. C. Stanton, of the Metropolitan Opera House, arrived from Europe on Friday by the *Aller*. He has secured some new operas, and claims that the artists for next season at the Metropolitan will be the best ever secured for German opera in this country.

AT THE THEATRES.

UNION SQUARE.—RAGLAN'S WAY.

Drama in five acts, by Arden Smith and Edwin Arden.

Guy Raglan.....Edwin Arden
Ivan Robeloff.....Nelson Wheatcroft
Commodore Sitgreaves.....R. F. McClannin
Alan Treherne.....Howard Kyle
Vivian Treherne.....Minnie Seligman
Marcia Dane.....Mattie Earle
Tippy Sitgreaves.....Annie Blanche
Gladys Raglan.....Dot Clarendon

Raglan's Way is decidedly theatrical, as, indeed, are most pieces constructed by actors. There is no end of domestic trouble in real life arising from women loving one man and marrying another; but nowhere off the stage would the matrimonial problem be likely to receive its solution in Raglan's way. At least that appeared to be the general opinion of the audience that waited patiently at the Union Square Theatre for the *denouement* of the piece until half-past eleven o'clock on Monday night.

The theme is an old one. Guy Raglan, a good-hearted Englishman, is engaged to be married to Vivian Treherne. Meantime, Ivan Robeloff, an amateur Satan, lures her affections in his own direction, and is on the point of persuading her to elope with him, when his amiable intentions are frustrated by the untimely arrival of Raglan. Vivian drops her bracelet in the hurry of concealing herself. Raglan finds the bracelet, and, although he does not recognise it, refuses to give it to Robeloff, on account of the latter's insulting rudeness. The two men, accordingly, fall out, and fight a Russian duel with pistols and cigars for two. The villain resorts to the dishonorable strategy of holding his cigar at arm's length instead of in his mouth, and is thus severely wounded by Raglan, who thought he was aiming wide of the mark. Robeloff is believed to be dead, and Vivian curses the man who killed him, not knowing, of course, that Raglan was at all involved in the matter.

Robeloff, however, turns up five years later, after Vivian has become Raglan's wife. The old quarrel is forgotten, and he is made welcome in the Raglan household, but being a thoroughbred villain he at once plots with Marcia Dane, whom he had discarded in favor of Vivian, to bring about an estrangement between husband and wife. This is duly accomplished when Raglan learns that the bracelet he had picked up before the duel belonged to Vivian. Moreover, a letter from Vivian granting an interview to Robeloff, falls into his hands. He sends the letter to Robeloff in an envelope addressed by himself. An ordinary villain would have grown suspicious at the handwriting on the envelope, but Robeloff obeys the summons. After a painful tableau, Raglan deliberately proceeds to strangle Robeloff. He has almost carried out his murderous intention, when he hears the voice of his little girl calling him, and desists. In some manner that was not quite clear to the audience, the villain at once commits suicide. The little girl comes on the scene in her night-dress, and the curtain falls on a tableau of the child drawing her father and mother toward each other, leaving the audience to infer that a reconciliation will ensue.

In real life Raglan would have considerable difficulty in clearing himself of a charge of murder, in his several encounters with the Russian, but there are no legal barriers that a modern playwright cannot overcome. We recently read a French novel in which the husband compels the two lovers of his wife to fight a duel, blows out the brains of the survivor, and then goes home to embrace his spouse with Gallic fervor. Raglan simply gets rid of one lover, before settling down to domestic happiness, but so far as truth to nature is concerned, the *denouement* is almost as unnatural as that of the French novelist.

Still, with all its faults, there is evidence of strength in the piece, and the dialogue is very good at times. The only logical *denouement* would have been either a divorce or a domestic tragedy. If the playwrights introduced the present climax to cater to popular favor they have made a mistake. To appeal to the sympathy of the average theatregoer, the wife should really love Raglan after marrying him, and decline to grant a private interview to her former lover. An experienced dramatist would have separated husband and wife earlier in the play, in order to cause a reunion by natural and sympathetic methods.

Edwin Arden, who assumed the role of Guy Raglan, is a young actor of considerable merit. His acting, however, like the play, sins on the side of theatricalism. Histrionic effectiveness may be secured without continually shaking the head and giving undue emphasis to each word of the dialogue. Mr. Arden would do well to rid himself of these unpleasant mannerisms before they gain too firm a hold upon him. He is undoubtedly a magnetic actor, and is possessed of considerable dramatic force.

Nelson Wheatcroft as Ivan Robeloff, as usual, proved a most artistic villain. If any one of our actors can make stage villainy seem natural, it is Mr. Wheatcroft. Minnie Seligman as Vivian gave additional evidence that she is rapidly rising to the front rank of American actresses. She throws an intensity into strong situations that is decidedly thrilling, while she also has the faculty of evoking tears in pathetic scenes.

Annie Blanche and Howard Kyle did the love-making of Tippy Sitgreaves, an American girl, and Alan Sreherne, a collegian, with amusing cleverness. R. F. McClannin was a trifle too hearty and noisy as Commodore Sitgreaves, and is advised to tone down his vociferous enthusiasm. Mattie Earle was rather conventional as Marcia Dane, but so is the role allotted to her. Little Dot Clarendon was very 'cute as Gladys Raglan. It may be suggested incidentally that it is hardly wise to have infants playing with fire, as Gladys is made to do in lighting her father's cigar. The scenery is quite acceptable.

FOURTEENTH STREET.—LA BELLE MARIE.

La Belle Marie, in which Agnes Herndon made her reappearance at the Fourteenth Street Theatre on Monday evening, is far from being a bad play. For the class of audience to which it caters it is even an excellent one. The story is conventional, no doubt, yet perhaps less so than that of many other plays more ambitious and miscalled artistic. The plot is clear and intelligible and contains a certain moral lesson; the interest increases steadily from Act One and culminates in Act Four which allows for reaction in Act Five; and the whole is not unleavened with a certain humor which, although of a cheap quality, yet goes with the audience.

The spectators mingled their tears with those of the wronged village maiden, blushed at the many delicate details of the seduction and marveled at the unconcerned, business-like villainy of the villain.

Agnes Herndon, whose entry was the signal for an ovation, played the difficult dual-role with her customary skill. She repressed her former tendency to overact, and gave a good, even performance, for which she was rewarded by frequent applause. Her make-up as the French *cocotte*, if not strictly in accordance with the appearance of the genuine article, still faithfully adhered to the time-honored traditions of the stage Frenchwoman.

George Leighton (Frank Karrington) the gentleman in lavender trousers who "played to win" (you have guessed it, the villain) was fairly good. Charles A. Smiley as the broker was likewise deserving of mention.

Others in the cast were: Clarence Handyside, L. P. Hicks, Theo. Hudgens, J. Havelin, Alma Strong, Elsie Lombard, Grace Gayler and Master Harry O'Lynn.

GRAND.—THE BOHEMIAN GIRL.

A crowded and well-pleased audience at the Grand Opera House on Monday demonstrated its thorough approval of Impresario Morrissey's revival of Balfe's popular opera, The Bohemian Girl.

Every lyric in the piece was encored, in some instances two or three times, and every indication was given that the present genuine effort to give a fair presentation of English opera meets with a cordial response on the part of the public.

There were two changes in the cast as first announced, Thomas Ebbetts being substituted for Ferdinand Schuetz in the part of Thaddeus and Attalie Claire for Sophie Trasbman in Arline.

Tagliapietra as the Count Arnheim was effective and artistic and in the two last scenes showed himself to be possessed of considerable acting force. His solo in the hall of justice was admirable.

The Thaddeus was in some regards disappointing, as Mr. Ebbett's voice, though very sweet in quality, is scarcely strong enough for a large theatre, and as an actor he is deficient both in expression and grace. His rendering, however, of "Pair Land of Poland" was admirable. H. T. Ready as Florestein was weak. Probably the ablest and most versatile performance of the evening was the Devilshoof of Edward Connell, who was in splendid voice. Lillian Swain was satisfactory as Buda.

Attalie Claire, whose acting is distinguished by a graceful animation, quite captured the audience by her singing of the old favorites, "Marble Halls" and "Home, Sweet Home." This pleasant actress is a decided acquisition to the English operatic stage. Fannie Meyers as the Gypsy Queen displayed a fascinating brilliancy. The chorus was in better drill than in the preceding weeks, but there was present, notwithstanding, the same tendency to noisiness which is so noticeable a drawback to these otherwise excellent revivals.

KOSTER AND BIAL'S

Die Puppenfee, the pantomimic divertissement, has proved quite a success at Koster and Bial's, and is likely to enjoy a long run. Estrella Sylvia, a clever soubrette, made her first appearance on Monday night and created considerable interest by her wonderful dancing and remarkably sweet voice. The Herbert Brothers described as champion acrobats are well worthy of the title they claim. Carmencita is still in great favor and has proved a very strong drawing card to this popular establishment. The Wood Family, Alexandroff Brothers, Tanaka, the Austin Sisters and Mme. Aimee all contribute to a capital evening's performance.

THIRD AVENUE.—QUEEN'S EVIDENCE.

Queen's Evidence attracted a small but enthusiastic audience to the Third Avenue on Monday evening. W. L. Gleason as the Jew, Solomon Isaacs, was excellent, and kept the house in a continued roar of laughter. Miss Gleason was very good as Kate Medland, while the rest of the company did fairly well. Next week, Branded.

TONY PASTOR'S.—VARIETY.

This week at Tony Pastor's popular little theatre a well-selected company of vaudeville artists, headed by Hefferman, Slavin and Sheffer, occupy the boards and afford a pleasant entertainment.

In their peculiar specialties, Thatchawana and Ume, the Japs, and Delhauer, the man frog, were well worthy of the applause they received.

On Friday afternoon and evening a benefit will be tendered Sheffer and Blakely by their New York friends, when many prominent variety stars will appear.

AT OTHER HOUSES.

The Donkey Party, which was presented at the Windsor on Monday night, turned out to be substantially the same piece that was produced at Wild and Collyer's Theatre last December under the name of A Legal Holiday. With the exception of Gus Bruno and William H. Sloane the cast was very bad, even worse than the piece.

The Private Secretary at the Lyceum Theatre continues to draw large houses to the great annoyance of the deadheads.

Beau Brummell does well, likewise, at the Madison Square.

At the Casino the Summer garden is more popular than The Brasilian.

A PROSPEROUS TOUR.

Vernona Jarbeau, who recently closed a prosperous season of thirty-nine weeks, gave a Mirror representative the following particulars of what she has been doing and what she intends to accomplish in her star-lit career:

"Looking well?" said Miss Jarbeau. "Of course, I'm looking well and contented, too! Why shouldn't I? Everything has gone on swimingly during the past season. We only missed one week, and that was last January when we had to travel on hand-carts from Colton to Los Angeles on account of the floods. Our business manager, D. S. Vernon, had no difficulty in canceling dates under the circumstances, and my husband, Jeff D. Bernstein, who is an excellent manager, by the way, if I do say it, thought we were extremely lucky to escape with such a small loss of time.

"What have I been playing? Oh, nearly all the managers insisted on booking me in Starlight, so that I really only played my new piece, Strictly Confidential, about six weeks. In some places Strictly Confidential took immensely, but in others they did not think my character afforded me enough opportunity to romp about the stage as I do in Starlight, so I am going to have the piece revised this Summer, and add a number of specialties to my part."

"What are your plans for next season?"

"I am going to play fifty-four weeks next year."

Miss Jarbeau, on being reminded that in this part of the world there were only fifty-two weeks to the year, conceded the bull, and explained that she meant that she was booked for a season of fifty-four weeks.

"Among those of my company who have been re-engaged are Bert Coote, Martin O'Neill, William Sellery and Irene Hernandez. Then I have engaged some extremely pretty girls, including Eva Saunders Loraine, Beatrice Tiffany, and several others. My season will commence probably in Boston on August 18, but certainly a week later in Montreal. If I do as well as during the past season I shall have every reason to be satisfied. Why, during my closing week in Providence they had to send for the chairs in the dressing-rooms to accommodate the large audience, and many could not gain admission at all as the fire department would not allow any one to stand in the aisles.

"I shall try to enjoy every day of my vacation at Lawrence, Long Island, as I shall have to play all through next Summer without a rest. But I hope that the swelling of my bank account will amply atone for the extra work. Besides, I enjoy acting, and have lots of friends in the various places I have appeared in during the past five years, who show me many attentions which often make me regret leaving when the engagement has come to an end.

HELD BY THE ENEMY is now playing its third engagement in San Francisco. The receipts last week at the California Theatre were larger than the original receipts of the first week of the first engagement at the Baldwin three years ago.

FOREIGN FOOTLIGHT FLASHES.

The brothers Jean and Edouard de Reszké refused Maurice Grau's invitation to come to America on pecuniary grounds. They wanted $2,000 and $1,000 per night respectively, and Mr. Grau couldn't see where his fun would come in.

* * *

Robert Buchanan's new poetic play, The Bride of Love, is being very much talked about in London, and a regular production is only a question of time. Some of the verse is exceptionally dainty. Judge by these lines:

HYLA. We thought thee loveless, yea an Icicle,
Devoted to eternal maidenhood!
PSYCHE. And so I seemed—till, at my Lord's first kiss,
My Soul awoke, even as the frozen world
Wakes at the kiss of Spring. Thus is Love born—
Not with long cooing like a hothouse flower,
But instantaneously—a happy star
That bursts to life and finds itself in Heaven!
I saw his eyes—they kindled light in mine!
I heard his voice—the music of my dreams!
I took his hand, I fell upon his heart,
And, pillowed there, I knew it was my home!"

Mr. Buchanan has received offers from three London managers.

* * *

Marais, who played Scarpia to the Bernhardt's Tosca when Sardou's drama was first produced in Paris, will be the Antony to her Cleopatra.

* * *

The success of H. A. Jones' Judah is so great that the author is literally besieged with offers for foreign and provincial rights. It has already been secured for Amsterdam, and J. T. Grein is working on the translation.

* * *

Of course a burlesque on the above is imminent. Fred. Horner, who is not particularly celebrated for his sense of humor, is writing one entitled Doodah. If the entire parody is as witty as the name, Mr. Horner will have cause to wish he had hidden his voluminous head under the proverbial bushel. As our contemporary, the London *Referee*, points out, Judy would have been much better.

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George Alexander, the lessee of the London Avenue Theatre, has been robbed of a large sum of money by one of his subordinates.

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At the close of Sarah Bernhardt's engagement in London, Her Majesty's Theatre will most likely be occupied by the company of the Théâtre de la Monnaie, Brussels, which will give representations of Reyer's new opera Salammbô.

* * *

The new comedy by Bocage and de Courcey, La Vie à Deux, has proved the most successful of the Paris season. It is to be given in English soon at the London Criterion Theatre.

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The Théâtre-Français is beginning to economize. One of the reasons put forth by the reading committee when they asked Jean Richepin to alter his new historical drama was that the expense of the costumes and scenery would otherwise be too great

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A. W. Pinero's recent success in reading his Prodigate before the Birbeck Institute, and which was referred to in this column last week, has resulted in a multitude of offers being made him with a like object. All, however, have been refused. Mr. Pinero says it is his business to write plays, not to read them.

* * *

Jules Claritie, the director of the Comédie Française, said in a recent interview that he considered the English the most skilful scenic artists in the world. He calls Henry Irving a *maître* in the art of stage mechanism. Rough on Irving!

* * *

Ivanhoe is really the subject of Sir Arthur Sullivan's next opera. The role of the hero will be filled by Ben Davies. W. S. Gilbert is also at work on a new comic opera which he will produce in the Autumn at the Lyric Theatre.

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The leading London reviews for June contain articles from the pens of leading theatrical people on the actor-manager system in reply to an attack on the same in a recent number of the *Fortnightly*. Beerbohm Tree, Bram Stoker, Henry Irving and Charles Wyndham have all expressed their views in print.

* * *

Mr. Irving says on this subject: "I make no attempt to argue the question as to the right and proper people to become managers of theatres. That is a matter which the public will decide for themselves. I speak from an experience of over thirty years, and of this country only; and I can say, without hesitation, that the managements which have benefited and advanced our calling, and added vastly to the intellectual recreation of the people, have been those of actors." Charles Wyndham, more cynical, regards the indictment against the actor-manager as "the merest windbag," and "doubts the ingenuousness of the pretended zeal for the drama from which it is alleged to issue."

THE HANDGLASS.

A WICKED ACTOR'S DREAM.

A VERY Wicked Actor, who always played the Villain because he was Specially Adapted for it, once Had a Dream!

He Dreamed that he was Dead and Stood at the Gate of Paradise Waiting for Admission.

"What did You do for a Living?" asked the Angel, Glancing Suspiciously at the Wicked Actor's Tan Gaiterettes and at the Five A's badge which he Wore.

"I was an Actor in Richard Mansfield's Company for Five Years," was the Answer.

A Look of Compassion Flitted Across the Angel's Face.

"Pass In," said he, "You have had Hell Enough on Earth!"

† † †

THE ACTOR'S LAMENT.

There are no birds in last year's nest,
And last year's contract's void and null;
Off to the sandy shores we go,
The season is so beastly dull,
But, there, alas! we find with pain
We're met with scorn and looks of doubt,
The Hotel man won't trust again—
That seaside snap is all played out!

† † †

THE SUMMER MAN.

THE Summer Man is here.

He was seen on Fifth Avenue last week, and as he passed a cool wave seemed to emanate from his breezy make-up.

He wore the straw hat, the silk shirt, the tennis sash, the yellow shoe, and the polka dot tie. He looked as though he had come to stay, and there was a hammocky, tennis-racketty air about him that suggested shady trees and babbling brooks *ad libitum*.

The Summer Man may not be notable for his statesmanlike qualities, but he makes a spot of picturesque coolness in our city streets that is as refreshing as an iced phosphate.

† † †

MARSHALL WILDER sat upon the platform at the Actors' Fund annual exercises at Palmer's Theatre on Monday afternoon of last week, and he looked as though he felt his position keenly.

His comical face was drawn into a severe and dignified expression that only lightened as he recognized some of the good old jokes that General Porter unblushingly introduced in his witty speech.

Marshall P. seemed to think that an infringement on his own particular field, but no doubt he was taking notes upon his mental cuff and laying up a score or more of antediluvian anecdotes in the rich storehouse of his memory.

† † †

THAT plagued splinter is still in Sarah Bernhardt's knee and will not out.

† † †

LEW DOCKSTADER made a vigorous but ineffectual kick against walking in the street parades of Primrose and West's Minstrels, but the edict had gone forth, and he proved that he is made of the right stuff by the way he shouldered a black-lettered transparency labeled "We Are The People," and headed the company, while the band played "I Cannot Sing the old Songs."

† † †

JUST about this time of the year The Sweet Girl Graduate commences to permeate the columns of the daily papers.

It's the chance of a lifetime for the young and frequently underdone newspaper man to ring in all the changes on the old Tennysonian gamut of "rosebud gardens," "golden curls," "reluctant feet," etc., etc., and her innocence, her naive blushfulness and general unconsciousness of bold, bad manhood are the theme of countless paragraphs.

The Comic Weekly Fiend, also, has his fling at the defenceless head of the S. G. G. and for a few short blissful weeks she stands in her satin slippers and presumably silken hose, daintily poised upon the topmost wave of popularity.

It is a very pretty conceit, this investing the Commencement Girl with all the dewy freshness of the unplucked rose, but in more cases than one she is a sufficiently fly young woman who knows more about flirtation than she does of conic sections, and when she goes off on her Summer vacation she demonstrates it in a rampant fashion that leaves no room for doubt on the subject.

These scholarly young creatures develop a diving tendency when they stand where the brook and river meet, and although celestial ignorance of all things earthy is very sweet in theory, the girl student of the present day cannot boast of even a little bit.

There are a great many annual journalistic humbugs, and The Sweet Girl Graduate as she is written up is one of them.

† † †

Lo! the poor actor whose much cultured mind
Leads him to wander in the Summer wind,
Scorning the bubble of a useless Fame,
He hies him upward to the baseball game,
Deadheads his way and takes a forward seat,
Then cheers the players with his massive feet.

† † †

A CHICAGO art-critic says: "Managerial acuteness has discovered that 'Little Annie Rooney' and that sort of thing, sung by a male quartette, invariably receives more encores than the greatest music-drama that the late Herr Wagner ever composed."

The vocal number which was greeted with the most tumultuous applause at the late A. A. A. A. A. benefit was the following gem, sung by Charley Reed:

"If ever I cease to love,
If ever I cease to love,
May old Man Anne
Wear Brotherhood pants,
If ever I cease to love!"

† † †

IT has been noticed that since the recent production of Clyde Fitch's play, Beau Brummell, the sale of the celebrated cough-drop has had a marked increase.

† † †

AN item in a Chicago paper is headed, "An actor hurt by a street-car." This cannot have been a New York actor, or it would have been the street-car that was hurt.

THE WEST TEXAS CIRCUIT.

Ernest Rische, the manager of the West Texas Circuit, arrived in this city on Saturday. To a MIRROR reporter Mr. Rische said:

"I have come to the metropolis to make arrangements for the season of my circuit. The new opera house at San Antonio, Tex., is to be completed in time for the great International Fair which will open Sept. 30 and close Oct. 11. The new house will have a seating capacity of about 1,800, and will be located in one of the best spots in the entire city, at the corner of St. Mary and Houston Streets. San Antonio now has a population of about 60,000, and is in the middle of a "boom," and a solid one, too, that is liable to last for years. In fact, the whole State is booming.

"Millett's Opera House in Austin, which I have leased for a term of years, is to be remodeled. Four handsome boxes will be added, and the seating capacity largely increased. Austin has voted a million and a half dollars' worth of bonds to be issued to build a dam across the river. The bonds are already sold, and that has started a big boom there. The next session of the Legislature will last for three months, which will also help to make theatrical business good. I expect a great season there, as we have already booked a large list of attractions.

"The Taylor Opera House at Taylor, Tex., is a new house, which I have also leased for a number of years. It is lighted by electricity and seated with handsome opera chairs. The town has a population of about 10,000 and is the junction for about six railroads, which, of course, makes it a nice place to stop at, and it is considered one of the best one-night stands in the State. We shall have a great Fair there in the Spring. Messrs. Greenwall and Son will attend to the booking of my circuit this Summer, and I am sure that companies visiting that portion of the State will have a good season and good attention. I shall do the best I can for them, as I always have in the past."

ONE JUROR HELD OUT.

The libel suit brought by Arthur A. Lotto and Jean H. Williams against Fanny Davenport was tried in Minneapolis last month. The trial commenced on May 21 and lasted until the following Monday.

The plaintiffs sued for $10,000. The case of Miss Davenport was entrusted to A. J. Dittenhoefer.

The jury retired in the afternoon and were not discharged until 11 o'clock the following morning. Eleven of the jurymen were for one cent damages for the plaintiffs, but the twelfth juryman insisted on an absolute verdict for the defendant. Thus the jury were compelled to disagree, but there is no likelihood of another trial.

THE WARDE-BOWERS ALLIANCE.

Charles L. Andrews, who has been engaged by Frederick Warde to attend to the business of the Warde-Bowers tour the coming season, gave to a MIRROR representative an outline of Mr. Warde's intentions:

"The season," he said, "begins on Sept. 4, at the New Griswold Opera House, Troy. The repertoire will include a spectacular production of Henry VIII., Mr. Warde appearing as Cardinal Wolsey and Mrs. Bowers as Queen Katherine; Damon and Pythias, Macbeth, Othello, Julius Cæsar and Virginius. In the two latter plays Mrs. Bowers will not appear. Galba the Gladiator may be produced elaborately about Christmas time.

"For the presentation of Henry VIII., considerable expense will be incurred for costumes and scenery. The latter will not be given into the hands of any one or two artists, but Mr. Warde will carefully select from among artists of reputation those best qualified to paint each particular scene. A large chorus of young women and madrigal boys will travel with the company especially for Henry VIII., and church chimes will also be introduced.

"Robert Brower will continue with the organization in a business capacity, and those of the company already engaged include Charles D. Herman, Henry Barton, Robert Benedict, Charles Clarke, Edwin Tanner, H. W. Storm, Katherine Coggswell, Mrs. Annie Sutton and Lottie Sutton. When completed the company will be the largest Mr. Warde has ever had under his management. Messrs. Klaw and Erlanger have booked a fine route, which takes in all the principal cities, and long engagements will be played at Philadelphia Academy and the New California in San Francisco. Negotiations are pending which may lead to an extended engagement at a Broadway theatre in the Spring."

EVANSVILLE'S NEW THEATRE.

M. J. Bray, Jr., manager of the Grand, Evansville, Ind., arrived in this city on Sunday, and a MIRROR representative found no difficulty in getting Mr. Bray to talk freely about his theatre and his plans.

"I am here to work," said Mr. Bray, "and I expect no trouble whatever in getting attractions, as my house is new and the combinations which played with me last season are most enthusiastic in their praise of my theatre and management.

"I shall open the second season of the Grand about the first of September. The new house has a seating capacity of 1,600, and is without a doubt, the finest one-night stand theatre in this country. At least that is the verdict of all the traveling companies. The house was built by 500 of the business men of the city, and they support it. I should like a good opening attraction, and I am also looking for a strong attraction for the nights of Oct. 16, 17 and 18, which will be the anniversary of the opening of the Grand. We've had a big season, and I shall remain here for some time, making my headquarters at Klaw and Erlanger's."

OF INTEREST TO ACTORS.

That the two-line display cards at special rates which we have lately announced in these columns "fill a long-felt want," and meet the requirements of a large class in the profession, is proved by the rapidity with which they are coming in. A glance over page 15 of this issue will show the instant popularity of the new departure.

Larger cards are also arriving to swell this interesting and valuable advertising department, and THE MIRROR is pleased to invite the attention of observant managers to the most numerous array of actor's announcements that has ever appeared in the pages of an American dramatic paper.

Now is the time to consider the following pertinent questions:

Are you "at liberty?" Are you filling an engagement? Have you signed for next season?

In any case it will pay you to place your card in THE DRAMATIC MIRROR, *because*—

1. Experience has proved that it is the best means for securing offers.

2. If a professional is playing it acquaints managers, the public and the press (THE MIRROR regularly reaches every dramatic critic in the country) with the fact. One of the surest ways of keeping engaged is to let people know that you are engaged.

3. A professional card can be changed as often as the advertiser desires, without extra charge, and newspaper notices can be inserted with the surety that they will be read by hundreds of managers.

4. A professional card costs but a small sum in comparison with the fees charged by the agents.

5. Hundreds of successful actors and actresses have tested and established the practical value of this form of advertising during the last ten years.

6. Advertisements in THE DRAMATIC MIRROR are guaranteed a larger and better circulation than they could obtain in any other theatrical journal in the world.

TWO-LINE DISPLAY CARDS.

In response to many solicitions, THE MIRROR recently adopted the plan of publishing two-line professional cards, in which the advertiser's name appears prominently in display type, and for which a special rate has been fixed.

Cards of more than two lines are not inserted under this arrangement. All are uniform in size. They are not taken for a period of less than three months (13 weeks). The name occupies one line, and eight or nine words are allowed for the second line, which may be changed at any time without extra charge. The following example shows the style in which the two-line display cards are set:

Charles Surface

Leads. At liberty for next season. Address DRAMATIC MIRROR.

Below are the special rates for the two-line cards:

THREE MONTHS (13 insertions)	$3.00
SIX MONTHS (26 insertions)	5.00
ONE YEAR (52 insertions)	9.00

MARIE CAHILL, the popular little soubrette has closed her season with The Fakir company.

GLEANINGS.

A STORY by Fannie Edgar Thomas, entitled "The Turned Bridge," will be the souvenir for the seventy-fifth performance of Money Mad at the Standard Theatre on the 19th inst.

FRANK G. COTTER will manage Patti Rosa next season.

CARMENCITA, the popular Spanish dancer, is to make a tour of the principal watering places this Summer. Klaw and Erlanger are arranging the route. She will probably be assisted by the Spanish Students and the tour will begin about Aug. 1.

MRS. MCKEE RANKIN will produce a new drama by Cecil Searle at Palmer's Theatre on Friday afternoon, the 20th inst. She will be supported by Robert Hilliard, George Osborne, Joseph Holland, Miss Chamberlain, Virginia Harned, Miss Thorne and Miss Rankin.

COLONEL JOHN L. FOSTER, who has been with Madame Janauschak and Rice and Dixey for the past three seasons, will go in advance of Bluebeard, Jr., next season.

MRS. CHARLES FOX, widow of the late scenic artist, is now residing at 594 Richmond Street, Cincinnati. She has models and sketches of sixteen operas which she would be glad to sell.

NANINE PALMER denies that she intended going out with The Main Line company as had been reported. Miss Palmer has just returned from a successful tour and is now at liberty.

THERE is talk once more of a Chinese theatre being built in this city. A stock company of well-to-do Chinamen have, according to Wong Chin Foo, the well-known Chinese journalist, leased the large five-story brick house at No. 12 Pell Street, this city, for a term of ten years, at an annual rental of $5,500. The building is to be torn down and a new and attractive Chinese music hall or theatre will rise in its place. The work of tearing down the old building has begun, and the theatre will probably open in August. A Chinese house will be built on top of the theatre, where the actors will reside, and there will also be a Chinese restaurant in the lobby. The play of Lee Khi Han Kan Mo Leon Yu Kien fa You San Neou will probably be the first one produced. The initial performance will last one month-and-a-half.

LIZZIE EVANS has received three acts of her new version of Fogg's Ferry, by Frank Dupree, and says that she is delighted with the changes. They will virtually make it a new comedy. Miss Evans will Summer in the city, perfecting herself in dancing and singing.

FREDERICK MORTIMER VOKES, the father of Rosina Vokes, died in London on Wednesday, the 4th inst. It is a curious coincidence that on the same hour and day of the month his son Fred died two years ago. Mr. Vokes was a worthy man, who had been in the costumer's business for many years.

MATTIE ROONEY, the daughter of Pat Rooney, who succeeds Katie Rooney next season as soubrette in Pat's Wardrobe, is receiving instruction in the terpsichorean art from Professor Eddie Collyer.

WILLIAM GAREN has just signed with Frank McKee to go in advance of one of Hoyt's things next season.

ODETTE TYLER, of the Shenandoah company, has fully recovered from her recent illness, and is again playing.

FRANKLIN GARLAND, a clever character actor, who was last season with J. A. Herne's company, is at liberty.

ADA DEAVES will go with The Two Old Cronies next season, and Frank M. Wills will introduce two entirely new songs. The season will be spent principally in week stands and large cities, while there will be three engagements in leading city houses.

ACROSS THE ATLANTIC closed its season last Saturday night. Manager Phil H. Irving states that he is satisfied with the business done.

LEW ROSEN has just completed and sold his three-act farce comedy, The Hustlers, to Thomas H. Davis and William Keogh. They will produce it next season with a star cast. J. J. Rosenthal is also interested in the venture.

A. M. PALMER'S COMPANY will leave this city direct for Portland, Oregon, next Monday at 3 P. M., by the Erie Railroad. They will be followed two weeks later by the Prince and the Pauper company.

CHARLES T. ELLIS has leased a flat in Brooklyn, facing Prospect Park, and will pass the Summer there with his family.

DAVID H. WILSON, acting manager of the Rosina Vokes company, was married on Wednesday last in Trinity Chapel, this city, to Helen Windsor, the *modiste* of the Lyceum Theatre company, who was formerly an actress. The happy couple sailed on the *State of Nevada* for Europe on Thursday morning.

DANIEL FROHMAN will send Branch O'Brien in advance of one of his Lyceum Theatre companies next season.

THE RICHMOND THEATRE.

HISTORY OF THE FAMOUS ENGLISH PLAY-HOUSE THAT WAS RECENTLY TORN DOWN—CURIOUS INCIDENTS AND AMUSING ANECDOTES—THE LAST DAYS OF EDMUND KEAN.

Written for the Dramatic Mirror.

The recent opening of a new theatre at Richmond (England) has attracted attention to the history of the old theatre which abounds in interesting associations and of which Edmund Kean was at one time manager. With the assistance of Mr. Frederick Bingham, who has consulted old files of playbills and who is well up in the local history of the pretty Surrey town, I send you the following account of a famous old playhouse.

At the beginning of the second half of the last century the demand for a new theatre in Richmond became so imperative that one was erected by an actor named Love, who was celebrated for his impersonation of Falstaff. It was opened in June, 1765, and the event was duly recorded in the *St. James's Chronicle* of the period under the heading of "Intelligence Extraordinary." The entertainment consisted of Love in a Village, a farce, and the following prologue, which was written for the occasion by David Garrick:

The ship now launched with necessaries stored,
Rigged, mann'd, well built and a rich freight on board,
All ready, tight and trim from head to poop,
And by commission made a Royal sloop;
May Heaven from tempests, rocks and privateers
Preserve the "Richmond"—give her, boys, three cheers!

[*Three huzzas behind.*]

Queen Mab, our Shakespeare says, and I believe him,
In sleep haunts each vain mortal to deceive him;
As in her hazel nut she lightly trips
By turns o'er eyes, ears, fingers, nose and lips,
Each quick'ned sense such sweet enchantment grants,
We hear, see, smell, taste, touch—whate'er she plants.
Look round this house and various proofs you'll see,
Strong, glaring proofs that Mab has been with me.
She caught me napping, know where I was vain,
And tickled every fibre of my brain.
Deep in my musing (deep as I was able)
Methought I saw her driving towards my table;
She whirl'd her chariot o'er my books and shelves
And at my standish stopp'd her tiny elves:
What are you scribbling there?—quick let me see!
Pok!—leave this nonsense and along with me!
I grinning how'd—Bright star of Lilliput,
Shall I not crowd you in your hazel hut?
She smiled and showing me a large-sized scamper,
Get into this, my friend, and then we'll scamper;
I for this frolic wanting quick digestion
Sent to my tongue post haste another question;
But crush she went, before that I could ask it,
She in her stage,—I, Falstaff, in the basket
She wav'd her hand, then burst in fits of laughter,
To see me rowling, bouncing, tumbling after;
And I laughed, too,—could you of laughing fail
To see a minnow towing of a whale?
At last we rested on a hill hard by,
With a sweet vale to feast the glutton eye:
"I'll show you more," she said, "to charm and move us"
And to the garden, quick as thought, she drove us;
Then pointing to the shade—there, there they are,
Of this most happy isle the happiest pair.
Oh! May these virtuous raptures never cease
Nor public cares disturb their private peace!
She sigh'ed, and like the lightning was the seen
To drive her chariot o'er this fav'rite green;
Straight to this spot—where she infus'd such things
Might turn the heads of twenty playhouse kings—
But fear dispersing all my golden dream,
And I just entering on this fairy scheme,
With wild surprise I cast my eyes about
Delusion ends—and now I wake to doubt;
O may the dream be realiz'd by you,
Your smiles or frowns can make this vale or true

This opening of a new playhouse at Richmond excited an interest in theatrical circles and the structure was considered to be a marvel of elegance and completeness. "In it," says a newspaper of the day, "every imperfection in either of the Royal Theatres of Drury Lane or Covent Garden is avoided, and every advantage retained; the boxes form a kind of crescent, which renders them commodious; the lobby is as spacious as either of the above theatres; there is but one gallery which, however, turns out to the advantage of the audience, as it prevents the necessity of having pillars which obstruct the view; connoisseurs reckon it to be the best constructed theatre in the British dominion."

The foregoing account will scarcely be realised by those who knew the theatre only in its later years, but there is no doubt it is correct. Neither money nor pains were spared to make the building as handsome and complete in every detail as possible, for from the first it was meant to secure, as it eventually did, the patronage of Royalty. Notwithstanding all this and the fact that a first-class company from Drury Lane and Covent Garden was engaged, the first season was not a successful one. The theatre re-opened on 31st May, 1766, the stage having been enlarged and other improvements effected in the interior, under the superintendence of Garrick, who lived in the neighborhood. The Beggar's Opera and The Mayor of Garratt were the opening pieces. Many celebrated plays were performed during the season, in addition to a pantomime. The company engaged included Mrs. Baddeley, of whom the poet wrote: ". . . . the gentle Baddeley, whose form, Sweet as her voice, can never fail to charm." This beautiful actress, *née* Sophia Snow, some years later, was fated to die in Edinburgh, in an extreme state of poverty and degradation. During this season also Mr. Cantherley, a son of Garrick's, appeared as Romeo and Hamlet, Mrs. Baddeley being his Juliet and Ophelia.

Of course, in the limits of a newspaper article, it is impossible to give minute details of the various seasons, so I now proceed to that memorable occasion when the theatre performances were first honored by Royalty in the persons of George III. and Queen Charlotte, who attended in great state. The house was not only crowded to excess, but many people were unable to obtain admission and had to be contented with paying their money merely for a peep at the august party through the small apertures of the opposite box-door. Even this gratification was of short duration, for no person was allowed to look for more than three minutes. Perhaps the King (who had played himself in a private performance of Addison's Cato at Leicester House when only eleven years old) little thought as he sat that night watching the actors on the stage before him that the time would come when a descendant of his would also appear on those boards as an amateur actor. His Majesty visited the theatre on several occasions subsequent to the one in question, thus setting an example which was followed for many years by a large number of distinguished personages of all ranks, from Royalty downwards. Among those who had the honor of appearing before the King at Richmond was Quick, when a resident in the town.

In the Summer of 1789 John Edwin, the actor, opened the theatre and introduced the famous Mrs. Jordan to Richmond audiences. This lady, who was then at the height of her popularity, made her first appearance on the 29th of June, playing Sir Harry Wildair in The Constant Couple, and The Romp in the afterpiece of that name. Mrs. Jordan acted at Richmond many times in succeeding years, and there are several patriarchal playgoers still living in the town who remember her well, and the interest her appearance always excited.

In the course of conversation a gentleman, now in his eighty-eighth year, recently told me he recalled Mrs. Jordan's living at Bushy, and that he had often seen the Duke of Clarence drive her over to the theatre in an open carriage. It was the Duke's custom to deposit the lady at the stage door, and then take his place in a box to await the conclusion of the performance, when the carriage would again be in requisition to carry himself and the actress back to Bushy. This same gentleman also mentions a *fracas*, which took place one night in one of the passages of the theatre, when Colonel Fitz-Clarence (son of the Duke of Clarence and Mrs. Jordan) drew his sword on a young inhabitant of the town, in consequence of some dispute not unconnected with a member of the fair sex. For this little *escapade* the Colonel was brought before the Magistrates and fined five pounds.

Another appearance of Mrs. Jordan's at the Richmond Theatre was in the character of a spectator, she and the Duke being present on the night of September 8th, 1793, when Charles Mathews, the elder, made his début in public as the Earl of Richmond, in Richard the Third, paying the manager seven guineas for the privilege. That appearance, and the principal feature of it, his terrific combat with his friend Litchfield, the Richard of the evening, is most amusingly related by Matthews in his "Life and Correspondence," as follows:

"It so happened that I had a passion for fencing that nothing could overcome, and this friend of Melpomene and mine learned the exercise at the same academy with myself. Therefore, for the delight of exhibiting my skill and legitimate love of the art, I kindly consented to take the inferior part of Richmond, who does not appear till the fifth act of the play, I stipulating, however, for a good part in the afterpiece. I cared for nothing except the last scene of Richard, but in that I was determined to have my full swing of carte and tierce. I had no idea of paying seven guineas without indulging my passion. In vain did the tyrant try to die after a decent time; in vain did he give indications of exhaustion. I drove him by main force from any position convenient for his last dying speech. The audience laughed—I heeded them not. They shouted—I was deaf. Had they hooted, I should have lunged on in unconsciousness of their interruption. I was resolved to show them all my accomplishments. Litchfield frequently whispered 'Enough,' but I thought with Macbeth—'Damn'd be he who first cries Hold, enough!' I kept him at it, and I believe we almost fought literally an hour by Shrewsbury clock! To add to the merriment, a matter-of-fact fellow in the gallery, who, in his innocence, took everything for reality and who was completely rapt and lost by 'the very cunning of the scene,' shouted out at last, 'Hang it, why don't he shoot him?' The Duke of Clarence was in a private box with Mrs. Jordan on the occasion, having been attracted from Bushy by the announcement of an amateur Richard, and I heard afterwards that they were both in convulsions of laughter at the prolongation of the scene, which that fascinating actress never forgot . . . The farce was The Son-in-Law, in which, having convinced the good people of Richmond that I could fence and in the character (in the farce) that I was a *maître de danse*, I satisfied them that my musical education had not been neglected."

The 10th of September, 1792, witnessed the appearance of the elder Macready as Marplot, in The Busybody, and eleven nights later the famous "Dicky" Suett made his bow to the Richmond public for the first time, Jack Palmer, the original Joseph Surface, also appearing on the same evening in a favorite comedy. On Sept. 20, 1795, two stars of magnitude appeared in the persons of Joseph Munden, the comedian, and Incledon, the vocalist. The former played in The Castle of Andalusia, and both took part in a musical farce called The Poor Soldier.

The next manager of the theatre I can find any mention of after Edwin is Mr. William Beverley, father of Beverley, the eminent scenic artist. The chief event of importance in Mr. Beverley's time was the appearance of Mrs. Siddons, who appeared as Lady Randolph, in the tragedy of Douglas.

And now I come to the management of Mr. Klanert, which lasted many years, during which the playhouse was in the zenith of its popularity. As an instance of his spirited policy may be mentioned his securing the appearance of Edmund Kean at a very large nightly salary. On the first occasion of his playing (in 1817), he was mysteriously announced in the bills as "Mr. K.," for he was then under an engagement which bound him to appear at Covent Garden Theatre only. However, the Richmond public seemed to have been acquainted with the identity of "Mr. K." well enough, for a very large sum of money was taken at the doors. Here is a copy of a letter written by Kean to Mr. Klanert:

MY DEAR SIR: I have the greatest respect for you, and the best wishes for your professional success, but if I play in the Richmond Theatre again—I'll be damned.

EDMUND KEAN.

This was written from the Castle Hotel on Oct. 14, 1818, in answer to a note from Klanert asking the actor to name the date of his next performance. Kean had been annoyed that evening because during the progress of Richard III. the audience had insisted upon applauding the other performers as well as himself. His anger, however, was of short duration, for, a week or two later, he played Orestes in The Distressed Mother for the benefit of a fellow-actor who had fallen on evil times.

Another incident in connection with these performances is worth relating, as it exhibits the self-possession and determination under trying circumstances so characteristic of this tragedian. Through failing one evening in the Autumn of 1827 to put in an appearance as announced, he got into disgrace with the playgoers of Richmond. Accordingly, when a few nights later it was again announced that he would appear, a hostile audience assembled for the purpose of giving the offending actor a significant token of its disapproval of his conduct. On arriving at the stage-door from London, and being informed of the reception awaiting him, Kean said to his coachman: "Tom, stay here with the carriage fifteen minutes, and if I do not return in that time you may go and put up the horses, but not before." Then he turned round on the astonished manager, and said: "Now, I tell you what, if the audience think proper to be quiet, I will exert myself so that they shall not have witnessed such a performance before in their lives. I will give them five minutes from the time I appear on the stage to determine the matter, and, if in that time the uproar does not cease, I shall leave for London."

On being made acquainted with this resolve, the audience became, if possible, more irate than ever, and when the object of their wrath walked calmly on the stage in his citizen's dress, the clamor was deafening. Nothing daunted, the tragedian pulled out his watch, and calmly confronted the sea of angry faces, waiting for the five minutes to expire. And by the time they had, Kean was master of the situation. The roar of many voices had given place to silence, and then the plucky actor donned his theatrical habiliments and gave the audience a performance "such as they had not witnessed before in their lives."

In the year 1831, Edmund Kean, in fast decaying health, alienated from his wife and son, and with the splendid spirit which had sustained him in his conflicts with adverse fortune, completely broken down, became lessee of the Richmond Theatre, taking up his residence during the various seasons in the little dwelling place adjoining the theatre, known in later days as Waverly House. It was apparent to all who then saw him that his days were numbered—that his "brilliant, meteoric, and yet stormy career was evidently drawing to a mournful and premature close." Nevertheless, his opening of the theatre created an overwhelming excitement in the town, and at first the people crowded the place whenever he appeared. But by degrees the novelty wore off and large audiences became, at times, conspicuous by their absence. Sometimes he is said to have appeared in his favorite pieces to houses of no more than £5—on one occasion even so low a sum as £3 16s. was all the money taken. This disastrous state of things is accounted for by the fact that he played too frequently. He was led into making this grave mistake by the state of his finances, which was, at that time, anything but satisfactory. We have a melancholy example of his poverty in the last two or three years of his life, in the purse which was found in his pocket after his death—*empty*, and which was presented to Henry Irving by Robert Browning.

Of Edmund Kean's private life in Richmond, as Hawkins remarks, "It would not be going too far to say he was universally loved and respected." His society was eagerly courted by all classes, and in such circles as he permitted himself to associate, his kindly nature and his fine powers of conversation made him the first of favorites. His mode of passing the time was quiet and peaceful in the extreme. "In the morning, if not confined to his room by illness, he might be seen walking slowly and painfully across the Green which lay in front of his residence, and ever and anon stopping to rest himself upon the agate-handled stick with which he used at all times to appear as Sir Giles Overreach, and which had been presented to him by his comrade Munden, the famous actor. And then, followed by the compassionate glances of the townspeople, he would slowly ascend the Hill, there to bask in the afternoon sun, to enjoy the invigorating breeze, and to survey the magnificent panorama of the Thames Valley, which lay beneath in all its beauty. He was also fond of a pull up the river in his pleasure boat, floating back gently with the tide in communion with one of his favorite authors. On such evenings as he did not appear on the stage, he would either spend his time quietly at home amusing himself with his books or music, or else he would pass an hour or two at his Castle Hotel in company with a few choice spirits."

Occasionally Kean would gratify London playgoers with a performance, riding to town in a post chaise and returning to his cottage after the performance. "To and from Richmond he occasionally traveled," says a writer, "a feeble bundle of humanity, that seemed to lie unconsciously in one corner of the carriage. But I think that conscience was there, too, and rage and remorse that life had been so wasted, and powers almost as divine as the poet's, so irretrievably abused.

The actor's closing years were certainly terribly embittered by the pangs of remorse. His medical attendant, Dr. Smith, of Richmond, relates an affecting story, of how they surprised Kean one evening at the piano, with his head bowed down on the instrument, the keys of which were wet with tears.

His death occurred on the 15th of May, 1833. There is a curious incident narrated of his last moments by Paul Bedford, who says: "I was invited by John Lee to take a last look at Kean; and before the arrival of the learned ones of anatomy [Bedford here alludes to Surgeon Carpue and others who made a *post mortem* examination of the deceased] I was taken to the chamber of sorrow. Stretched on his humble couch lay the remains of the world's admiration—the body being ungarmented awaiting the operation of the surgical knife. On looking on the remains of my old friend, I observed on the left knee a large bruise. Inquiring of my friend Lee the cause of the blemish, he told me that having attended the bedside of the sufferer for many anxious nights and being on one occasion overcome by sleep, he was awakened by hearing him utter the passage from the tent scene in Richard, 'A horse! A horse! My kingdom for a horse!' and at that moment he sprang off the couch, falling on his knees, which produced the discoloration. That event occurred about two hours before the final moment. It was the farewell dream of his earthly greatness."

Such were the last moments of Edmund Kean, who began life under the its lowliest aspects, and by dint of his matchless genius forced his way into the foremost rank of English actors. Truly, in the words of Handel's beautiful composition, which was sung in the parish church of Richmond at the conclusion of the funeral ceremonies, "His body is buried in peace, but his name shall live forevermore."

A month after his death, on June 24, 1833, Kean's furniture, theatrical and private wardrobe, together with various other property, were sold by auction on the stage at Richmond. A copy of the catalogue of this sale, which belonged to the great actor's administrators and in which the prices realized are marked, is now in possession of a gentleman residing in Richmond. From this I extract a few of the most interesting items:

An excellent 5-feet japanned French bedstead, lath bottom, with pole and white dimity hangings. £2 15s. [As this is the only article of its kind mentioned, it must have been the bed on which Kean died.]

A traveling cap, gloves, ruff and night cap, the last articles worn by Mr. Kean, 15s.

Eighteen volumes of plays, bound and lettered with the deceased actor's favorite parts, having written memoranda of the stage business, etc., £7 4s.

Richard the Thirds' dress, with splendid crimson silk velvet robe richly trimmed, with gilt spangles, truncheon crown and head-piece, £3 10s.

The Order of St. George and the Dragon, worn in Richard III. and presented by the widow of David Garrick, £1 10s.

Richard the Thirds' wig, £2.

The total amount realized was £402. What

would such a precious collection of relics be worth now? Looking at the catalogue one would have no hesitation in saying nearer £4,000 than £400.

* * * * * * *

The Richmond Theatre must now be numbered with the things that were. This ancient temple of the drama exists no longer save in the memories of those who knew and loved it for the many famous names and associations with which it was identified.

About ten years ago I gave an entertainment within its walls. It was a cold, stormy Winter's night, I remember, and to show into what a dilapidated condition it had fallen, several of the people in the pit raised their umbrellas. I caught a dreadful cold. The dressing-rooms were submerged in water, and the wind whistled dismally through the historical old structure. I said, with Edmund Kean: "Never again will I visit Richmond," and I never did, for it was notoriously of late years, from its proximity to London, one of the "worst show towns," as the mummers say, in the United Kingdom.

HOWARD PAUL.

AN ACTIVE CAREER.

The death of Matt Morgan, last week, was a shock to his friends in the profession, of whom he had many, and to his brother artists and illustrators. Not only that, regret was generally felt that a man of such remarkable gifts should be cut off in his prime, leaving a gap in the several ranks of scenic artists, cartoonists and bohemians.

Matthew Somerville Morgan was his full name, but he was "Matt" Morgan to his acquaintances, and that abbreviated and alliterative signature was always attached to his pictures. He was born in Camden Town, London, on April 27, 1839. His father for many years was leader of orchestra at Covent Garden, Drury Lane and other the atres.

Matt's youth was spent in the studio of the celebrated scenic artists, Telbin and Grieves. While there acquiring the rudiments of practical scene-painting he studied drawing under Thomas Hicks, a famous engraver of the time, and afterward under two noted figure painters, Absalom and Cone Smyth, Royal Academicians. Here he developed a talent for figure painting which, had he sedulously pursued it, would have made him, without doubt, one of the distinguished artists in that line of his generation. But he was possessed of an erratic, generous and versatile genius, which led him into every branch of art, both fine and industrial, from portraits to pottery, and into the most extended travel through Europe and Africa.

At an early age he was married to the devoted woman, who, with a family of ten children, now mourns his loss. Soon after his marriage he became known as a book illustrator, and gained reputation in the employ of the *Illustrated London News*. He traveled for that paper through France, Italy and Spain.

In 1858 Mr. Morgan went to Africa, and in 1859 he pictorially reported the Franco-Italian war, which was distinguished by two of the most fearful conflicts of modern times, the battles of Solferino and Magenta.

Soon afterward the turning point of his career, at once fortunate and unfortunate, occured. He joined the staff of the *Tomahawk*, a radical caricature sheet, as a cartoonist, and his work soon attracted wide attention. One of his cartoons at the time of the Franco-German war represented Napoleon III. and the young Louis on horseback, warned away from Prussia by the spirit of the Great Napoleon, and proved strikingly prophetic. Two others practically caused his exile from England. One was the famous "Brown Study," a picture in which the Queen's favorite servant, the Scotch gilly, was depicted standing behind the throne, the other that of the Prince of Wales as Hamlet following the ghost of George IV. The suggestive character of these pictures was considered so scandalous that the English government could not afford to overlook the offence, and Mr. Morgan had to leave the country. At the time it was said that the Queen interfered in his behalf to the end that he was permitted to expatriate himself voluntarily.

For years Morgan bore the reputation of having been the author of the ideas used in these notorious cartoons. As a matter of fact, he executed them under the instructions of his employer.

When he came—an exile—to America, Morgan was engaged by Frank Leslie at a large salary and soon became well known here. His cartoons on the liquor traffic were considered particularly clever. He became interested in various journalistic and theatrical ventures, among the latter the New York Colosseum. In 1880 he was manager of the Strobridge Lithographic company at Cincinnati, where he also founded the Matt Morgan Art Pottery Company and the Cincinnati Art Students' League. He painted a series of panoramic pictures of the late war, exhibited in 1886, and quite recently a large painting, Christ Entering Jerusalem, exhibited by J. M. Hill. He worked on most of our illustrated papers. Some brilliant work has been done by him for THE DRAMATIC MIRROR, and particularly for our Christmas numbers. Among his recent scenic work may be mentioned the Wild West scenery for Buffalo Bill, the furnace scene in Master and Man, and two scenes of The Brazilian at the Casino, seen for the first time the night of his death. The scenic work at the New Madison Square Garden was also under his direction.

Morgan was facile, industrious and versatile. His generosity bordered on improvidence.

A DOUBTFUL "FASCINATOR."

At Chickering Hall small audiences have assembled to witness the experiment of Professor Donato in "Experimental Fascination."

Donato does not claim to possess the power to fascinate everybody, but he holds that he has discovered undeniable phenomena which he has already diffused in Europe, and he has come to this country in the modest hope that he may be able to secure converts to his theory, and—incidentally, perhaps—make a dollar. He holds that people, thoroughly awake and without the aid of maguetism or hypnotism, may be immediately "influenced" to an astonishing degree.

As Donato does not speak English, all this is briefly explained in a short address by Louis Melbourne, who acts as interpreter. The amusing part of the programme now begins. On a call for any consenting auditors to ascend the platform and submit to the experiment, twenty or more young men respond with remarkable alacrity and with an air that tends to imply that they had been there before. It is explained, however, by Mr. Melbourne, that as some of the faces on the stage might be recognized as having taken part in previous exhibitions, the audience should understand that the press has taken great interest in the experiments, and probably many of those present have also taken a deep interest in the new discovery and come again.

The professor then proceeds to experiment on his subjects. They are called from their seats one by one, and Mr. Melbourne tells them to kneel with their backs to the audience, and clench their hands and look the professor in the face. The professor seizes one hand, throws back the head of the subject and glares like a tiger into his eyes. Then Mr. Melbourne orders them to rise. Only a few appeared able to accomplish it. These, it is explained, had looked at the professor's two eyes instead of one, and consequently are not considered good subjects. But most of them, after struggling about, roll over on the stage until they are relieved from their plight by a good-natured and lordly wave of the professor's hand.

The "experiments" continue in this way until they become wearisome, and the performance closes with some rather clever mind-reading trials, in which the professor is assisted by Madame Donato, the company of subjects and several pretty young women, all of whom are "influenced" to a remarkable extent.

If the professor can really do all he claims, he is a remarkable and wonderful man; if not, he should join Barnum's forces at once.

It is strange that one possessed of such marvelous power has not tried his experiments—say on the bulls and bears of the Stock Exchange. How readily and profitably he could make them dance! What a jolly time he could have at the Summer watering places! And if he once gained admission to the charmed circle of the 400, where would McAllister stand?

Donato has a wonderful eye.

SUMMER OPERA AT PALMER'S.

Palmer's Theatre will not remain dark throughout the Summer months as at one time seemed likely to be the case, for arrangements have just been concluded whereby the W. J. Gilmore Opera company will occupy it for an extended season.

This organization, which contains a number of metropolitan favorites, will begin a Summer season of comic opera on Monday, June 23, producing for the first time in New York Richard Stahl's three-act romantic opera comique, The Sea King.

The piece is said to offer a special opportunity for rich and elaborate mounting. Of this opportunity Manager Gilmore appears to have taken full advantage. Palmer's has become identified in recent years with Summer light opera seasons, so the time and place of the production are auspicious for the undertaking.

AN AMUSING SATIRE.

Waterbury Daily American.

THE NEW YORK DRAMATIC MIRROR republished a lot of *bona fide* newspaper cuts of theatrical people and offered prizes to those who should send in the most correct lists telling whom the cuts represented, all of them being well known in theatrical circles. Last week it announced the prizes, no one "guessing" correctly on all the pictures. It also republishes the pictures with the correct names under them together with the names which were guessed, the whole making a most amusing reflection on the newspaper cuts of the day.

GOSSIP OF THE TOWN.

A SYNDICATE has secured Proctor's Theatre and Music Hall, the two places of amusement in Lynn, Mass., and they will be conducted hereafter under one management.

MAX ROSENBURG, actor and manager, was run over by a horse car, and seriously injured in Chicago, last week.

HARRIET FORD has written a monologue for a popular elocutionist, which will be heard next season.

F. W. LLOYD, manager of Proctor's Opera House, Hartford, Conn., is in the city.

IT is said that Pauline Hall, at the head of an opera company of her own, will open the season of Herrmann's new Gaiety Theatre on Sept. 1.

FFOLLIOTT PAGET, the English actress who is to star next season in an English version of The Doctress, is in this city.

IT IS said that James T. Powers, the comedian, will star next season under Rich and Harris' management, in a new farce-comedy entitled A Straight Tip.

BARTER JOHNS, the musical director, now in England with the PaolaOpera company, contemplates returning to this country. Although a native of England, he spent eight years in this country.

THE society papers announce the engagement of Etta B. Rich, the dramatic reader of Boston, to I. Ratshesky.

ALEXANDER SPENCER has completed all new engagements for his opera company, and will open his season of ten weeks in Cincinnati on Sunday next with The Beggar Student. The following artists have been engaged: Laura Millard, Alice Verona, Jennie Reiffarth, Maud Dickson, Estelle Hoyt, Carrie Noyes, George Lauri, George Traverner, J. P. MacSweeney, Douglas A. Flint, Ed. Van Veghten, Harry Dickson, Robert Earle and Edgar Temple.

HELEN LESLIE has taken Minnie Seligman's place in the cast of Money Mad at the Standard.

EDWIN TANNER will be a member of the company supporting Mrs. Bowers and Frederick Warde next season. Mr. Tanner has been connected with Bock's stock company at Minneapolis.

A CLEVER professional story by our talented Washington correspondent, Mrs. J. M. Babbitt, appeared in the *Gotham Monthly* for May. It is ingenious, and excellently written.

VIRGINIA MARLOWE is spending the Summer with her mother in White Plains. Miss Marlowe will be a member of the Shenandoah company next season.

A PARTY of brokers is said to have made a wager that William Henry Rice's World's Fair Minstrels will make a tour of the world and return in time to open the new theatre in Chicago, in 1892. Previous to starting they will make a preliminary tour of New England, New York, New Jersey and Pennsylvania, after which they will begin their unprecedented tour of the world. Mr. Rice, the famous burlesque artist, is to associate with him twenty picked minstrel celebrities. W. S. Kusel, who has already traveled nearly around the world, will pilot the enterprise.

THE FAIRIES' WELL and Ivy Leaf companies are both booked solid to June, 1891. In the season of 1891 and 1892 Mr. Power will have in addition to those two plays a new melodrama for which fifteen weeks have already been taken.

H. A. D'ARCY, having closed his engagement with Frank Mayo, will direct the coming tour of Tommy Russell in The Prince and the Pauper.

ACCORDING to Manager J. Tannenbaum, things in the South are going to be prosperous during next season. Mr. De Give, of Atlanta, Ga., has purchased a lot in Peach street in that city for $40,000, and will build a new opera house on it, while Frank P. O'Brien, the enterprising manager of Birmingham, begins work on his new opera house in that city this month. Both of these gentlemen are very wealthy, and there will be no opposition in these flourishing cities of the South to attractions booking with them. Messrs. De Give and O'Brien give the new theatres to their respective cities at the proper time, and the business in both places will not suffer. Decatur, Ala., which is one of the booming towns of the South, will also have a new theatre to be ready by Sept. 1.

FANNIE G. BERNARD has returned to the city after having closed an engagement of thirty-seven weeks with the Louis James company.

GEORGE W. SAMMIS will spend the Summer at Sound Beach, Conn.

MARY BANKSON will close her engagement with E. P. Sullivan's company on June 14.

THE next season of Shook and Collier's Blue and the Gray company will open on August 18 in Boston.

YANK NEWELL, who has been in advance of The Waifs of New York this season, has been re-engaged for next Autumn. One of the features of next year's organization will be the introduction of a real fire engine.

THE Madison Square stock company will depart for its Western trip under the direction of Al. Hayman on June 16. H. C. Jarrett will travel with the company to look after the interests of A. M. Palmer. The entire tour will last eighteen weeks.

BEFORE leaving for Europe, A. M. Palmer signed a contract for The Sea King company to play an engagement of four weeks at Palmer's Theatre, beginning on June 23. The manager of The Sea King has the option of extending the engagement to eight weeks if he sees fit. The ensuing bookings at Palmer's are Margaret Mather in Jeanne d'Arc, Fanny Davenport in Cleopatra, and Jefferson and Florence. After that Mr. Willard is to appear in The Middleman, by Henry Arthur Jones, and Judah, latest play by the same author.

METCALF RUSSELL'S summary of the season 1889-1890 was published in the Boston *Times* last Friday. According to this summary the total number of performances of the whole season in Boston is 2,525; the total number of plays produced, 251; and the total number of operas produced, 40.

KATIE EMMET'S company was the first theatrical compay to go over the Utah Central Railroad to Salt Lake City.

CHARLES FROHMAN will send The Private Secretary on the road next season, opening at St. Louis on August 29.

W. J. BRYANT, of the Keep it Dark company, resents the imputation that he died recently. He writes THE MIRROR that, on the contrary, he is in perfect health and never felt less disposed to relinquish the ghost.

FREDERICK GUEST, late of Robert L. Downing's company, has signed with Julia Marlowe for next season.

THE ladies of the Andrews Grand and Comic Opera company, headed by Laura Bellini, Florence Clayton and other well-known singers, visited the grave of Marie Litta at Bloomington the other day and decorated the tomb with flowers.

AN American melodrama by Mark Price, entitled Branded, will be produced for the first time at the Third Avenue Theatre next Monday. The cast comprises E. J. Buckley, M. J. Jordan, William Lytell, Mark Price, Luke Martin, Charles Webster, John Sutherland, Adelaide Ober, Florence Roberts, Eleanor Merron and Josephine Laurens.

THE last dramatic performance to take place in the old Brooklyn Theatre, made more than usually memorable by the great fire of 1876, took place Monday night of last week before a large audience. In the afternoon Richard Mansfield presented A Parisian Romance, and in the evening Rose Coghlan appeared in London Assurance. Speeches were made by ex-United States District Attorney M. D. Wilber, and Manager Hild, both performances being given for the benefit of the latter. Miss Coghlan read a poem composed for the occasion. The audience joined in singing "The Star Spangled Banner" as the curtain was rung down.

MESSRS. PROCTOR AND TURNER wish to contradict the report that they are to manage the starring tour of Douglass Atherton the season after next. They believe the report arose from the fact that they were the agents of Charles Barnard in the selling of his comedy to Mr. Atherton.

GEORGE H. MURRAY is in town to look after the interests of the William J. Gilmore Opera company that is to present The Sea King at Palmer's Theatre on June 23.

LOIS ARNOLD has been engaged to play a four weeks' engagement with Horace Lewis in repertoire at Pittsburg, Pa. Miss Arnold was with E. A. McDowell's stock company during the past season.

NEWTON CHISNELL has been engaged for the leading part in A Texas Steer for next season.

JOHN KASTENDIKE, who represents fifty leading one-night stand houses, has his headquarters at 12 West Twenty-eighth Street, and is represented by H. W. Taylor.

A SPECIAL matinee of Lorine, a new emotional drama in four acts by Alice E. Ives, of Detroit, will be given at Palmer's Theatre next Thursday afternoon, the 19th inst.

KELLAR, the magician, accompanied by his wife, sailed for Europe on Saturday.

MARLANDE CLARKE asserts that he is positively to appear in The Dead Heart, the dramatization by Florence Gerald of Charles Gibbon's novel of the same name. He intends to make a special feature of the execution scene, and has obtained a sketch of the guillotine now in Madame Tussaud's curiosity collection in London, which is said to have been used in the French revolution.

MANAGER HAMMERSTEIN closed the season of his Harlem Opera House on Saturday night. The season of the Conried Opera company was quite successful, but the fact of Helen Bertram and several others of the principals leaving, led him to believe that the termination of the engagement was the best thing that could occur.

THE CRAGGS have been engaged at a salary of $1,000, it is reported, for W. S. Cleveland's Consolidated Minstrels next season.

AND NOW IT'S A TRUST.

A Theatrical Trust, governed by Colonel J. H. Haverly, is the latest rumor to come out of the West.

The particulars come to us from Kansas City, and it is possible that they have grown to their present alarming proportions in the course of transit. At all events, they describe an act of incorporation under the laws of the State of Illinois, a capital of a round million, and a promise that the Trust will "certainly prove the most colossal amusement undertaking ever attempted." Kansas City and Chicago capitalists are said to have associated themselves with the venturesome Colonel in this prospective achievement, and to have laid their bank accounts humbly at his feet, assuring him that the money is quite at his service, and imploring him to put it into the Trust. "Within six months," we are told by one of these accommodating projectors, "Colonel HAVERLY will be the greatest manager in the world." Hooray!

In spite of the charter, in spite of the round million, in spite of the talk, in spite of everything, we have not much confidence in the scheme. Indeed, we shall be vastly surprised if it ever gets beyond its present stage.

Colonel HAVERLY ought to know, if any man does know—for he learned the lesson by bitter experience—that the theatrical business is the one business of all others in which the Trust idea is utterly impracticable. Individual interests are too variable, too diverse, too fiercely competitive to admit of such an organization. Only the managers who are losers would join such a combination; the winners will not be convinced easily that it is to their interests to reduce their profits in order that the profits of others may be increased. Moreover, monopoly of this sort, were it practicable and eventually successful, would first kill the hope of improving stage art and finally swamp the theatre itself.

Four or five capitalists are said to be interested in the scheme. The idea is to have the whole system—if it is completed—managed on the coöperative plan and to play a special set of attractions over the circuit and nowhere else. The season will last twelve months "and a good company for each of the fifty-two weeks is guaranteed every theatre in the Trust." P. Caldwell and George W. Henry of Chicago, and C. M. Hill, manager of the Midland Hotel at Kansas City, are said to be interested in the concern. Haverly is to be the general manager, of course. We are also told that "although the plans of the company are not yet completed active work will begin at once."

A reporter of THE DRAMATIC MIRROR sounded several well-informed theatrical men concerning their opinions of the scheme.

Klaw and Erlanger were seen at their Exchange, but they professed entire ignorance of the new combination, and stated that they believed it was a *canard*.

"The idea of a Theatrical Trust," said Marc Klaw, speaking for the firm, "is, on the face of it, most absurd. Besides, it is an absolute impossibility that such a thing could ever come into existence. How could a combination of theatres, for instance, get the big stars? Surely not by the offer of allowing them to fill up a whole season in their chain of theatres. Booth and Barrett, Jefferson and Florence, and the others do not have to beg time. There are too many theatres in existence to make the scheme possible.

"They couldn't take all the theatres that there are, because it would take more money to run them than they could possibly pay the interest on. Besides, with all the theatres on their hands they would have to manufacture attractions. Furthermore, there are no assets in the theatrical business, as there is in other businesses. A play may succeed, but if it doesn't the property you hold is worthless, and there is nothing to sell for the benefit of the stockholders. I do not say that some attempt of the kind you speak of is not being made, but it will not succeed—there is no money in it."

Charles Frohman was seen a little later on, and he seemed to be well-informed regarding the matter, although he did not care to go into minute details.

"While I do not know much about it," he said, "I am still able to inform THE MIRROR that there is a scheme on foot to place Colonel Haverly in charge of a number of Western theatres, if they can be secured. The company has already tried to secure the Warder Grand at Kansas City, but the attempt failed. Al. Hayman, who has gone to Chicago to look after the affairs of the Columbia Theatre, is to meet the members of the company on Tuesday in relation to the matter. I can tell you officially in advance that he will reject the propositions."

But Colonel HAVERLY's plan may, after all, prove to be nothing more than what is termed in a certain game, which we believe is sometimes played with cards out in the Western country, a prodigious bluff.

GYPSY ALCOTT has been engaged to play the part of Clarisse in Lorine, a new play to be produced at a special matinee at Palmer's Theatre shortly.

AN UNUSUAL HEIR.

The fact that a rumor was current to the effect that Charles Vandenhoff, the well-known actor who died in the hospital at Seattle, Wash., on April 29 last, had left a number of debts, has caused one of his friends, Vincent Sternroyd, to deny the story through the medium of the following communication to THE MIRROR:

Charles Vandenhoff, who died in Seattle on the 29th of April, left a considerable sum of money and other property, free of all claims. In the absence of any legal heirs the property will be put in the hands of the Public Administrator.

Mr. Vandenhoff did not die without legal heirs. It is known by THE MIRROR and others intimately acquainted with the history of the Vandenhoff family that he had a brother. The latter, however, has changed his name to Murray, taking the surname of a former benefactor, and he is at present the proprietor of The Sherwood, a popular and pretentious family hotel on Fifth Avenue at the corner of Forty-fourth Street.

With the object in view of bringing the late Mr. Vandenhoff's estate to its rightful owner, and possessed by the idea that he was doing something that would shoot a gleam of satisfaction, if not of downright joy, into the hotel proprietor's life, a MIRROR representative called at the Sherwood on Saturday last. Mr. Murray received him courteously, questioned him closely as to his business, and, when he had heard everything, said:

"Well, I don't think I'll bother about it. He can't have left anything worth while."

THE MIRROR man grasped his chair for support.

"You won't even look the matter up?" he inquired.

"No," was the answer, "I'm very much obliged to THE MIRROR, but I won't bother about it. Actors don't save much money, as a rule. If my brother left a thousand dollars he was doing well—and the lawyers would get that. No, I won't bother, thank you. Good day."

The breezes on Fifth Avenue revived the reporter somewhat, and he made good time in getting away from the frigid atmosphere of the hotel.

Under these circumstances, Mr. Vandenhoff, having died intestate, the estate, when settled, will escheat to the State of Washington.

TOOK FRENCH LEAVE.

Manager L. M. Boyer, of Her Greed for Gold company, and lessee of the Southside Theatre, Pittsburg, is said to have suddenly left that city. His new amusement resort did not prosper in Pittsburg as he anticipated it would and he became involved in debt.

On May 31 things came to a crisis. The Counterfeiters was billed, but the attendance was poor and the actors were clamoring for arrears of salary. The following day he left the city, leaving word that if the company would follow him to Steubenville, O., he would "fix" them.

The company proceeded on its own travels under the management of H. G. St. Claire who, later on when near Toronto, was unfortunately drowned. The present business of the company is said to be good.

A MODERN COLISEUM.

About a hundred invited guests and representatives of the press were given a private view of the new Madison Square Garden Amphitheatre on last Saturday evening. The great edifice was illuminated by 2,000 electric lights, and the scene was beautiful. A portion of the ballet of Peace and War was presented, and just enough of the beauties of the new costumes and the grace of the dancers was exhibited to make the spectators wish for more. Signor Tagliapietra sang a solo, and there were little matters to entertain those present, among which not the least was a collation from the Brunswick.

T. Henry French, the general manager of the Garden, with James Morrissey, his smiling lieutenant, did the honors of the evening. Among the more notable people present were Mayor Grant, the Hon. Warner Miller, Joseph H. Choate, M. W. Cooper, John H. Starin, General Horace Porter, George S. Bowdoin, Dr. Roof, William H. Clarke, James S. Martin, ex-Judge Leicester Holme, Eugene S. Ives, S. Howland Robbins, Henry D. Purroy, Charles F. McLean, Anthony Eickhoff, Thomas Gilroy, Alex. Meakin, Edward T. Fitzpatrick, Joseph Koch, William A. Haines, H. I. Nicholas and William E. Gulliver.

Although the Amphitheatre as it looked last Saturday night will not compare at all with its appearance on next Monday evening, when the opening performances will be given by Strauss' orchestra and the ballets, yet it required no second glance to discover that it is the largest place of its kind that New York has ever seen. The design is majestic. The Amphitheatre occupies nearly the entire length of the block bounded by Fourth and Madison Avenues and Twenty-sixth and Twenty-seventh Streets. The central portion of the roof is a great square skylight, which can be removed in pleasant weather.

The only pillars in the Amphitheatre are light ones close to the walls, supporting the roof arches, but they do not obstruct the view and the line of sight from the balconies and boxes that stretch around the arena is clear and unobstructed. Above the boxes and seats there is a promenade where the auditors can walk about without in any way disturbing the seated audience. The decoration of the interior is cream white and light copper. The windows are to be hung in amaranth plush, while the boxes will be solid white, with amaranth hangings.

It is estimated that the seating capacity of the Amphitheatre is between 7,000 and 8,000, but the vast place will hold fully 14,000 people, the boxes alone seating 1,000. This makes it the largest auditorium of its kind in the country.

CLARITIE VERSUS LABOUCHERE.

A skeptical representative of *Galignani* approached Jules Claretie, the magnate of the House of Molière, the other day and, quoting Henry Labouchere, who declared recently that a company equal to the company of the Théâtre-Français might be recruited from among the London theatres, asked Mr. Claretie's opinion on the subject.

"Without chauvinism or the least shade of vanity," replied M. Claretie, "I think it would be quite impossible. I give way as to the *mise-en-scène*, which is simply splendid, incredible even, considering the simple means used by the machinists; but when you speak of the actors and real high art it is quite different. Our artists are much superior; they are better educated and have more professional experience. The Théâtre-Français is a sort of academy where the traditions and teaching of the most celebrated actors have been handed down during a very long period of time. Then, too, the State would not maintain a Conservatoire at great expense if this school produced nothing.

"There is no Conservatoire in London. There may be excellent professors, but it is easy to understand, for a great many reasons which cannot be developed here, that is not the same thing as a school. The English have had some great actors, like Garrick and Edmund Kean, and at the present time there is Henry Irving. All of them were self-taught. In general, English actors are mediocre. In Germany I have seen some excellent comedians; but, I repeat, the superiority of our theatre is indisputable and, I believe, undisputed. The great success of our company, as well as the individual members of it, is a proof of what I say."

A BARREL OF MONEY.

"I shall open my season with A Barrel of Money, Herbert Hall Winslow's new character comedy, at Asbury Park, N. J., on August 7," said Manager G. D. Stair to a MIRROR reporter the other day. "I have some of the best booking for the production that I have ever had for any play I have managed," continued Mr. Stair. "We will go from this city to San Francisco, and from Minneapolis to Galveston, covering all the country and I expect great things of the new play.

"Among the people I have already engaged are Gracie Emmett, the clever little soubrette, Clarence Harvey, who was last season leading comedian with the Wilbur Opera company, and whom I look upon as the coming farce comedy actor, as he is a clever comedian, and a good dancer and singer; Danny Mann, character actor; Edson Wilbur, Charles Sturges and Ralph Dorman. Theo. Steinmetz will be musical director. No expense is to be spared to make this one of the best productions of the season. We shall carry our own scenery and mechanical effects, and the latter will be novel, as it will include the great Iron Mills scene, with stationary steam engine, and the machinery-room in full operation, with revolving belts, wheels and bands."

DAMON AND PYTHIAS.

The Gilbert and Sullivan quarrel promises to prove the best advertisement those far-seeing gentlemen could wish for. The little plot is being worked for all it is worth, and we must confess it works marvellously well.

Gilbert is interviewed daily on the subject of Sullivan, and Sullivan on the subject of Gilbert, and so on *ad nauseum*, and now where thousands had heard of the co-authors of Pinafore, millions take a lively interest in their reported estrangement.

The latest contribution to the literature of this gigantic farce is the following letter which Mr. Gilbert addresses to the *Pall Mall Gazette:*

"You appear to attribute the termination of my joint work with Sir Arthur Sullivan to a question connected with the opera which he is writing for Mr. D'Oyly Carte's new theatre. I shall feel obliged if you will permit me to state that my secession has no connection, direct or indirect, with the production of Sir A. Sullivan's new opera. For reasons that appeared to me to be sufficient, I have voluntarily withdrawn from further collaboration, without, I am happy to say, putting an end to the friendly relations which have existed between Sir A. Sullivan and myself for many years."

So much for the front of the house. But our bright contemporary the London *Figaro* says it has reason to believe that the Gilbert-Sullivan-Carte controversy will prove to be a mere falling out of lovers, and will be settled speedily. As soon, perhaps, as the public ceases to take interest in it.

THE ANNUAL VACATION.

THE MIRROR has already given a long list of the Summering places of professionals who have the means to leave the metropolis during the heated term. Among those not already mentioned it may be stated that Julia Marlowe will go to Boston, Marie Wainwright to Saratoga, Maggie Mitchell to Long Branch, Agnes Booth to Manchester-by-the-Sea, Lena Merville to Yonkers, Emma Juch to Cold Spring Harbor, Long Island, Mrs. McKee Rankin to Riverdale, Rose Coghlan to Fort Hamilton and Vernona Jarbeau to Lawrence, L. I.

Felix Morris will go to Oconomwoc, Wis., having purchased a home there; Fred Paulding to Lake Ontario, Leonora Bradley to Providence, R. I., Digby Bell to Block Island, J. H. Ryley to New Rochelle, Robert Downing to his farm in Maryland, Stuart Robson to Cos Cob, Maurice Barrymore to Pleasure Bay, Frank Daniels to Rye, Eben Plympton to Massachusetts, E. H. Sothern to New Rochelle and later to England; Joe Murphy to New Hampshire and Canada, Ulric Aterstrom to Holyoke, and William R. Hayden to Navesink Highlands.

ANOTHER AMENDMENT.

George Floyd and Nat Roth, acting upon THE DRAMATIC MIRROR's suggestion, visited Representative Mason, of Illinois, a member of the Committee on Commerce while they were in Washington the other day.

The result is that another bill has been introduced, amending the Inter-state Commerce Law so as to authorize railroad companies to issue transportation at reduced rates to all theatrical companies carrying more than five members.

This is a somewhat more definite and feasible provision than that contained in Representative Hansbrough's bill, yet the latter would have been re-cast by the Committee, if reported back to the House.

If the measure is pushed by the managers, or if they will display as much activity in the matter as Messrs. Dunne, Floyd and Roth have shown, the amendment has a good chance of passing before this Congressional session closes.

But there is no time to lose. The Managers' Association seems to have acted with shameful indifference in this matter. The president authorized a call for a meeting, the secretary declined to issue it, and now the members say the fault rests with Manager Frank W. Sanger.

A LANDMARK BURNED.

About 1 o'clock yesterday (Tuesday) morning a fire broke out in Hyde and Behman's variety theatre in Brooklyn which totally destroyed that historical building. The loss is estimated at from $60,000 to $100,000, while the insurance is but $25,000. The janitor, who discovered the fire, saved his wife and three children.

The origin of the fire is unknown. A lot of the scenery belonging to the Park Theatre in this city was stored in the theatre and was also destroyed. The structure was formerly a market, and at the time of the Brooklyn Theatre fire it was used as a temporary morgue.

THE AMATEUR STAGE.

The Thespia Dramatic Circle presented a new war drama, By Force of Impulse, at the Brooklyn Athenæum the other night. A large and select audience was present, and applauded the performance throughout.

The cast included several young amateurs of decided talent, who are destined to shine in the amateur firmament next season. P. F. Kelly as an irascible old lawyer was excellent. Ed. McLoughlin played Ralph Murdell in a delicately villainous manner. Miss M. O'Connor looked and acted sweetly, and received applause and flowers. The rest of the cast did well, and the future of the club is decidedly promising.

New York Home Journal.

The conductors of THE DRAMATIC MIRROR, which under the editorship of Mr. Harrison Grey Fiske, has done much to elevate the tone of dramatic criticism among us, have determined upon the issue of a quarterly magazine, not intended to supersede the present weekly publication but to afford larger scope and space for the more elaborate and scholarly discussion of all matters pertaining to the dramatic art. The first number of this somewhat novel enterprise in journalism—that for June, has made its appearance in a very neat and attractive dress, and with an abundant and well-spread table of contents, which such recognized purveyors to public taste as Dion Boucicault, Max O'Rell, Charles M. Skinner, George Parsons Lathrop, W. J. Henderson, A. E. Lancaster, Mrs. Minnie Fiske and Brander Matthews have assisted in preparing. In addition to this brilliant array of writers, others equally well known, it is promised, will contribute to future numbers, among them Bronson Howard, George Edgar Montgomery, Clement Scott, William Gillette, Laurence Hutton and Stephen Fiske. With such backing as this the success of the new quarterly would seem to be a foregone conclusion.

THE END OF THE SEASON.

Don't want to say it, old fellow,
But it's good night, and then—good-bye.
I'm off in the morning early,
Before you open an eye.
Know you don't like early rising—
Enough of it down Texas way—
Nor I, but it's home I'm going,
I'd rather not lose a day.
We've had a great time together,
And now, here at the season's end,
Wouldn't linger with any one,
Excepting 'twere you—my friend.
Funny we hitched, now isn't it?
At rehearsals I thought you queer,
And I know you were down on me—
Guess 'twas when we swore off beer.
Then in the play, our positions
Different were as day from night—
You the Banker, I the Beggar—
That didn't stand in our light.
You cottoned to me, I to you;
One's interests made the other's.
Strange, our mimic life, isn't it?
Enemies close as brothers!
Good-bye, old man, and best of luck;
We'll meet again, and soon, I hope.
What's that? I've forgotten something?
Can't think—unless it's my soap!
That ten dollars? I did forget.
I'm surely losing my reason.
You're the Banker, I'm the Beggar;
Let it go—say, next season!

FOSTER PLATT.

IN THE COURTS.

On Monday, before Judge Andrews and a jury in Part III. of the Supreme Court, the trial of the action brought by H. C. Miner against Mrs. James Brown Potter, to recover an alleged loan of $2,438, was continued.

Mr. Miner, who was the only witness for himself, said that in May, 1887, he made a contract with Mrs. Potter by which he agreed to pay her her traveling expenses, also the expenses of her maid, and $400 a week salary. When this was signed Mrs. Potter came from Europe and stayed at the Brevoort House. She here showed him a number of Worth gloves and told him she wanted them and that he must buy them. He replied that he could not pay her $400 a week and buy her dresses, too. But on Mrs. Potter's threatening to wear old ones if he did not buy them, he bought them and they cost him $2,438.40.

Mrs. Potter, who is now in Australia, has a counter-suit for $10,000 damages and $400 salary.

After long deliberation the jury was ordered to render a sealed verdict. It was presented yesterday morning and gave a verdict for the full amount claimed by the plaintiff.

WAS FRAUD USED?

The efforts of the theatrical managers to prevent the issuing of a license to the Madison Square Garden has not succeeded. An order was obtained from Judge Lawrence of the Supreme Court requiring Mayor Grant to show cause why he should not be restrained from issuing the license, but the license had already been granted. The order, therefore, was dismissed.

The following letter was received last week from Samuel French and Sons, managers of the Garden:

To the Editor of the Dramatic Mirror:

SIR.—It appears to be jealousy at another manager's good fortune which prompted the getting up and signing of the paper to prevent the giving of the license for the opening of the Madison Square Garden Amphitheatre.

The Board of Directors have not only secured their license to open with Strauss and two grand ballets on the night of June 16, but they have discovered a fact which looks very much like fraud on the part of the enemy, in publishing names of managers without their consent. The subjoined letter from Mr. Amberg, whose name was taken without authority, proves this. Yours truly,

SAMUEL FRENCH AND SONS.

Mr. T. H. French:

DEAR SIR.—Concerning the petition of theatrical managers in regard to the license of the Madison Square Garden, the newspapers have mentioned my name as one of the signers of said petition. Prompted by the desire of not being misrepresented I beg to inform you that from the very beginning I had refused to sign any such petition, and I have never done so. Very truly yours,

G. AMBERG.

THE SHATCHEN CONTRACTS.

It is quite probable that J W. McKinney will not be connected with the production of The Shatchen next season.

A contract was drawn up by M. B. Curtis and Lewis Morrison, in which it was agreed that Mr. Curtis was to play Meyer Petowsky, and that no one else should play that part, and that Mr. Morrison was to play Joseph Lewis, and that no one else should be seen in that role. This contract was for three years. For a monetary consideration the play and the contract was transferred to J. W. McKinney, who was to have been the manager.

Mr. McKinney claims that Mr. Morrison broke his contract and in that way broke faith with Mr. Curtis and himself by absenting himself some two weeks ago from the theatre on the plea of illness, claiming that he had sciatica. Mr. McKinney says that in spite of this he was able to prosecute his own business and to look after the production of Faust next season.

Mr. Morrison has engaged Howe and Hummel as his counsel, and a legal contest will most probably be the outcome.

MARTIN ROSENFELD'S company of midgets (dwarf actors) from Berlin, which made a great sensation at the old Thalia Theatre some years ago, will most probably come to this country again next season.

PROFESSIONAL DOINGS.

FERRERS KNYVETT, who has done some very clever work in former seasons as a member of Gus Pitou's business staff, has been engaged by H. A. D'Arcy as advance agent of the Prince and Pauper company, which opens its season at Buffalo the first week in September. It is probable that Mr. Knyvett will spend his vacation in England.

LEOPOLD JORDAN has returned from Cincinnati, having gone to that city in the interests of Pain's new production at Manhattan Beach.

LETITIA ALDRICH, who recently wrote and produced a society play in Washington, was married recently to R. Wildman, the editor and owner of the *Statesman*, of Boise City, Idaho.

W. H. ROWLES has been engaged as advance agent for Clara Morris for next season.

IT is probable that L. M. Crawford, Sherman T. Brown, John T. Macauley, J. O. Milsom Henry Berger, M. H. Hudson and A. Judah will arrive in this city this week. They will make Klaw and Erlanger's Exchange their headquarters.

EDWARD N. HOYT is re-engaged with Louis James for next season. This is his fourth season with that star.

HERBERT FORTIER, now with the Private Secretary company, will go in a few days to Detroit for a short stay, after which he will join Cora Tanner's company.

T. C. HOWARD writes THE MIRROR that the information he gave to the papers concerning Proctor's twenty-third season next year was correct as far as he knew when he gave it. He claims that Mr. Proctor offered him a date, but that as a guarantee of $250 was demanded he withdrew.

ADAH RICHMOND has just closed an engagement to star in her original burlesque of Chow Chow next season.

MAUDE GRANGER has achieved a brilliant success in Inherited. Her season so far is reported to have more than met expectations, and the outlook now is for a long, pleasant and profitable tour. San Francisco will be reached by September.

JOSEPH MURPHY will spend the Summer at North Conway, N. H., where both trout and black bass may be caught, and at Moosehead Lake, Me. He will open his season about October 1 in New England, and will make no change in his repertorie.

ANNIE O'NEILL will not go with J. M. Hill next season as has been reported. She has been engaged for W. H. Crane's company.

WALLACE JACKSON, the comedian will sail for Scotland, his native land, on the 19th inst., and his tailor is now busy with his kilt.

MRS. THATCHER, wife of George Thatcher, the minstrel, and her baby were severely injured on Monday by being thrown out of their carriage in a runaway.

HARRY KENNEDY, the well-known manager, will spend the Summer at East Wilton, Me.

ADELAIDE FITZ-ALLEN has been engaged by Harry Kennedy to play the leading part in Siberia for the coming season, which will open at the National Theatre, Philadelphia, on Sept. 8.

TROUBLE seems to have been brewing lately in the camp of the Baker Opera company. The storm burst on the 3d inst. when Kitty Marcellus resigned from the company. Considerable feeling had existed for some days between the prima donna and the stage manager J. J. Jaxon, and Miss Marcellus concluded that either she or he would have to go. After her resignation it appears that a report, believed to have been originated by Mr. Jaxon, was circulated to the effect that she had been discharged, which is not true. Miss Marcellus resigned of her own free will.

NEIL BURGESS had a narrow escape in a runaway accident on Friday last. While driving over the approach to the drawbridge at Highland Beach, N. J., Mr. Burgess' team became unmanageable, caused by a broken whiffletree striking the legs of the horses. The animals plunged wildly for the open draw, but by almost superhuman efforts Mr. Burgess checked them, probably saving his own life and that of the coachman. Mr. Burgess' arms were severely strained by his exertions.

CHARLES A. GARDNER will go to Europe about the beginning of July. His trip includes Germany, where he will secure new features and costumes for his play Fatherland, and among others a musical novelty for which his manager has been negotiating for some time. Mr. Gardner intends to be absent only a few weeks.

SIGNOR FARINI, assisted by several of his pupils, gave a soirée musicale on the 5th inst. at the rooms of the Columbia Club. The event was in every way a success. All of the pupils acquitted themselves with credit and afforded a pleasant entertainment.

L. M. CRAWFORD has arranged with Klaw and Erlanger to represent his entire Western circuit of theatres.

GRACE GOLDEN essayed the role of Manuela in The Brazilian at the Casino on Monday night, and is reported to have made a hit.

THE London Gaiety company, under Al. Hayman's management, will open at the Baldwin Theatre, San Francisco, next Monday. Upon the conclusion of a three weeks' engagement in that city they will go direct to England. Next season's Gaiety company with Fred Leslie and Nellie Farren will make a jump in May, 1891, after the close of their San Francisco engagement, direct to Australia.

FRANK CARLYLE, Viola Allen and George Mackey will leave this city next week to join the Shenandoah company in Chicago.

LOU STEVENS, the comedian who made quite a hit last season as Judge Knox in The Charity Ball road company, is at liberty.

THE managers of the De Wolf Hopper Opera Bouffe company are making extensive preparations for the reception of the graduating and furlough classes of West Point on Thursday night at the Broadway Theatre. Special features will be introduced into Castles in the Air on that evening, among which will be a funny drill.

J. K. EMMET next season will open at the People's Theatre on Sept. 8. Fritz in a Madhouse will continue to be the feature of the tour.

W. S. HOEKSTRA will hereafter be known to the profession as Will Spalding. He has signed for next season with Manager E. D. Stairs' A Barrel of Money company, to play the light comedy part.

THE postponement of the production of Gillette's Ninety Days After Date at Niblo's will not conflict with the production of the same author's All the Comforts of Home at the Twenty-third Street Theatre on September 8.

HERR POSSART will return to this country next year.

CLARENCE MONTAINE has been engaged for the part of the correspondent in Held by the Enemy.

CHARLES FROHMAN has added the Grand Opera House, Peoria, Ill., the Opera Houses at Cairo, Ill., and Paducah, Ky., and the New Opera House at Cohoes, N. Y., to the list of theatres which he represents.

WRIGHT HUNTINGTON'S plan of camping out and playing in adjacent towns on certain days each week seems to be a success. The company has given two performances thus far—one in Winsted, Conn., and the other in Torrington, and both have been financial and artistic successes. The weather is cool, and the male members of the organization are having great fun boating, fishing and playing ball. The camp on Highland Lake has been named "Nemo."

THE PRIVATE SECRETARY COMPANY will open its season at the Grand Opera House in this city on Aug. 25. A season of forty weeks has been booked as an outcome of the success at the Lyceum Theatre.

JUDGE INGRAHAM, of the Supreme Court, has appointed a commission consisting of William Henry Willis, George A. Dixon, and Henry Winthrop Gray to inquire into the mental condition of Anthony Cannon, better known as Tony Hart, who has been confined to the Lunatic Asylum at Worcester, Mass., for several years, as he is suffering from paresis. His relatives are contesting the will of his wife, Gertie Granville, and have asked for the appointment of a committee of his person and estate. It is claimed that he is the rightful owner of $12,000 in real estate.

A TUESDAY matinee of Shenandoah had to be given last week at Sacramento, because the house was sold out for both Monday and Tuesday evenings. The company repeated its large week's business in Salt Lake City last week and is now in Denver.

E. H. SOTHERN will play next week in Denver. Three nights will then be devoted to Omaha, after which he will go direct to New Rochelle, where he will occupy Bronson Howard's cottage.

GREAT things are, it is said, expected of Marguerite Marsh, the daughter of R. L. Marsh, manager of the Academy of Music, Milwaukee, Wis., who will make her début next season in comic opera. Miss Marsh possesses a voice of remarkable compass and sweetness.

A THEATRE party of 350 life insurance agents will be the guests of the Mutual Life Insurance company, to witness the performance of The Brazilian at the Casino tomorrow (Thursday) evening.

WILL B. INGRAM has signed to go with A Fair Rebel company.

MINNIE DUPREE, who made her first appearance in some years at her old home, San Francisco, on last Monday night, when she appeared in Held by the Enemy at the California Theatre, received an ovation from her friends. The Iroquois Club, of which her brother Frank had been a member, attended the performance in a body, and an admirer presented her with a horse.

JOHN P. SLOCUM will spend the Summer at his cottage in Red Bank.

NELSON A. MORRILL, assistant manager of the Globe Theatre, Boston, is in this city.

THE Midgleys, Maud Wilson and Katie Hart have been engaged for Natural Gas next season.

A TRIP TO CHINATOWN is the title of the latest Hoytish inspiration.

WILTON LACKAYE, S. Miller Kent, and Jennie Yeamans have been engaged for The Canuck, which McKee Rankin is to produce at the Bijou next month.

EMILY KEAN has received a tempting offer from Barry and Fay for next season.

EUGENE JEPSON, who was with Margaret Mather last season, has received an offer to appear in The Inspector, a melodrama to be produced in this city next Fall.

EDWIN S. BELKNAP will appear in Maurice Barrymore's company next season.

JENNIE VILLERS has been engaged for Bluebeard, Jr.

HARRY DOEL PARKER closed the forty-one weeks' season of A Royal Pass company on Saturday night. He claims that business was highly satisfactory. The next season will open on August 28 in the East.

JOHN E. KELLERD has been engaged for the principal role in Sol Smith Russell's new play by Dion Boucicault to be produced at Daly's on August 4 and will appear for the New York run.

PAULINE HALL is now reported to have changed her mind about opening Herrmann's Gaiety Theatre in September at the head of her own opera company. She has signed no contracts, and her intentions are not known.

GEORGE MURPHY, the well-known German vaudeville actor, was married recently in this city to Flora Chester, the English music-hall artiste.

FRANK C. BANGS has been engaged for the Jefferson-Florence company for next season.

LEW DOCKSTADER has engaged Harry J. Clapham as his manager, and will open a minstrel hall in this city next year. Mr. Dockstader has pluck and perseverance. It is to be hoped his new venture will prove successful.

THE Tom Sawyer company is reported to have stranded last week at St. Louis. Will E. Burton was at the head of the organization.

A TELEGRAM from San Francisco says that The Irish Arab, with Bobby Gaylor in the title role, was produced on Monday evening in that city and made a great hit.

THE most recent accessions to the Fay Templeton Comic Opera Burlesque company are Toma Hanlon and Madge Yorke. Miss Templeton will sail for Europe on *La Bretagne* this month.

J. M. HILL has arranged with Klaw and Erlanger to tour Money Mad next season. Time has already been arranged in some of the most important theatres in the country.

ELVIA CROX, whose name is pronounced exactly as it is spelled, has made quite a hit in her unpretentious little solo in Castles in the Air, at the Broadway Theatre.

KLAW AND ERLANGER have arranged the following time for a long list of attractions: Annie Pixley, thirty-seven weeks; Louis James, forty-five weeks, The Old Homestead, forty-five weeks; Jefferson-Florence company, twenty-five weeks; Nellie McHenry, thirty-five weeks; Clara Morris, twenty-five weeks; J. K. Emmett, thirty weeks; Eastern Great Metropolis company, thirty-five weeks; Marie Wainwright, thirty-two weeks; Wards-Bowers' company, forty weeks; Lotta, thirty-six weeks; Two Sisters, thirty-five weeks; Western Metropolis company, thirty-five weeks; County Fair, thirty weeks; Fanny Davenport, thirty-three weeks, and The Editor, thirty weeks.

MRS. SOL SMITH and Alice Brown are among the volunteers who will assist at the production of Mrs. McKee Rankin's play of Sara, which takes place at Palmer's Theatre on the 20th inst.

ROBERT CAMPBELL has been engaged for Harry Kennedy's business forces for next season.

THOMAS A. WISE, who rehearsed the production of The Private Secretary at the Lyceum Theatre, will do the same for the production at the Grand Opera House on August 25.

LELAND'S OCEAN THEATRE will open its season on July 7 with Gleason, the horse tamer. The sum of $600 will be spent in changing the interior of the house into an amphitheatre.

HERBERT HEUCK, proprietor of Heuck's Opera House, Cincinnati, will sail for Europe to-day (Wednesday) on the *Aller*. He will be gone about three months.

THE De Wolf Hopper Opera company will remain at the Broadway Theatre until Aug. 16, when it will rest two weeks, opening its road season in Brooklyn. The company will most probably have a repertoire of three operas.

WILFRED CLARKE, a son of John S. Clarke and a nephew of Edwin Booth, was married recently to Victory Bateman, the well-known actress. On Wednesday the happy couple will sail for Europe.

IN OTHER CITIES.

BOSTON.

The three houses whose doors still remain open in this city are all doing an excellent business.

Edward Harrigan is at the Museum with Squatter Sovereignty, Kate Claxton and her company are making that ancient drama, Green Bushes, popular at the Boston, and Alexander Salvini is drawing splendid audiences at the Grand Opera House. The season will close at the latter establishment 14. The same bill runs the entire week—Don Cæsar de Bazan, prefaced by a farce, Turn Him Out.

Harrigan is to remain at the Museum four weeks, in the course of which time he will bring out Cordelia's Aspirations. Following him will probably come Little Lord Fauntleroy, and later in the Summer a new comic opera which is to be staged and managed by William Seymour, of the Tremont Theatre, and in which, it is said, John B. Mason will assume a singing part.

The Globe is to have a Midsummer season, Go man's Minstrels coming Aug. 12, and there is a strong probability that the Park and Boston will open for a short season about the same date. The other houses will take down their shutters about Sept. 1.

There will probably be few changes in the *personnel* in the business and official departments at the various houses next season. Nelson A. Morkhill remains as business manager at the Globe, Nat Childs in the same capacity at the Tremont, Harry McGlenen, of course, at the Boston, the present board at the Park, and Mr. Magee at the Grand Opera House.

Mrs. Agnes Booth-Schoeffel is at the Masconomo, Manchester-by-the-Sea, for the Summer.

Nat Childs will go to the Rangely Lakes for a part of the Summer.

R. M. Field, of the Museum, is in Europe on business connected with the Museum, but will return before Aug. 1.

Neil Burgess is one of the first-comers to the Park next season, where he is booked for a long engagement.

Lawrence Barrett is at Cohassett for the Summer.

Lotta will come to the Park—her own theatre—next October, with a new play written for her by Edward E. Kidder.

CINCINNATI.

At Harris' the MacCollin Opera co. closed 7 the first week of a lengthy Summer engagement, presenting Falka and Mascotte during the week. Mr. MacCollin made a comical Lorenzo and Fanny D. Hall scored a hit by her artistic work in the role of Bettina, and her Gobble dust with Lisle Apple was nightly encored. Miss Gussie Broesch as Pianetta was favorably received. The chorus was unusually large, and by its excellent work testified the thoroughness of its drilling. The attendance was large.

Manager H. W. F. MacCollin received a telegram 2 from Philadelphia, announcing the death of his sister. He left for that city 3 to attend the funeral.

Frank Lindon, who recently closed a week's engagement at Harris' in The Son of Monte Cristo, swore out a warrant 3 charging George Selkirk, a former member of his co., with appropriating $160 of his money.

The Spencer Opera co.'s Summer engagement in this city will begin 8 at the Highland House. J. D. Erd, stage manager of Heuck's, will have entire control of the stage department. Now that the hot weather has set in, in earnest, the hilltop attendance will, in all likelihood, assume formidable proportions, and as the Highland House is admirably located a good attendance is assured.

Modera Estes, supported by Clay Clement and a co. made up of Cincinnati talent, will appear at Heuck's 12.

Manager Penneny, of Heuck's, is sojourning during these sultry days on his Kentucky farm, some seven miles back of Covington.

Manager Samuel Waldman of Black's Opera House, Springfield, O., was in the city 2, enjoying the closing concert given by the Strauss orchestra.

The season at Coney Island will begin 12.

Press Agent William Owens of Heuck's who had arranged to do the advance work for the Two Old Cronies co., has telegraphed his resignation and will in all probability remain at Heuck's next season.

ST. LOUIS.

All places of amusement were closed week ending 7.

The last theatre to close its season was Pope's. Mr. Jones, treasurer and Charles Daniels, assistant treasurer, were tendered a benefit with the Marquette Minstrels, a local organization, as the attraction. An excellent minstrel entertainment was given to a very large audience.

The Summer season at Schnaider's Garden will open 8 with Undine, The Water Queen, under the management of Mr. McGinley.

Fred Dixon and John Bell, well known opera people, have taken Uhrig's Cave for the season and will open June 20. The opening opera will be Patinitza, which will be put on with a fine cast and in an excellent manner. The co. engaged includes George Denham and William Seymour, the well-known comedians; Miss Beckitel, Miss Hattie Starr and Helen Bertram. The chorus will be selected from the Bostonians, and the full co. will number forty-one people. Henry DeLange will take his part of the Reporter in the opening opera of Patinitza.

Uhrig's Cave has been entirely fitted up this season and presents an elegant appearance.

Manager Ollie Hagan left for the Pacific Coast. He will take in all the principal cities in the West, and go as far North as British Columbia. He expects to be absent six weeks.

Ed. Jones, treasurer of Pope's Theatre, left for Chicago 2. After a short visit there, he will go to Cincinnati, his home, for the Summer.

PHILADELPHIA.

The extremely warm weather of the past week diminished the attendance at all places of amusement.

The Summer season at the remodeled Grand Opera House was opened with the reappearance of Gustav Hinrich's American Opera co. The opera selected for the opening was Lucia, the performance of which, however, was not altogether satisfactory. Madame Natali was quite successful in the title role, and Charles Bassett was equally so as Edgar; but Charles M. Cornell and Joseph Lynde, who respectively assumed the roles formerly taken by the lamented Stoddard and the highly prized Vetta, were both disappointing. There was good attendance upon the opening night but moderate houses only during the balance of the week, for which deficiency, however, the extreme heat afforded sufficient excuse. The only other opera presented during the week was Il Trovatore. The co. comprises, in addition to those already mentioned, Charlotte Walker, Jenny Dickerson, Signor Montegriffo and Signor Del Puente, but it is generally conceded that the organization is not equal to that of last season, Ernani, Mignon and The Bohemian Girl will be presented week of 9.

The Sea King completed its second week at the Chestnut Street Theatre but suffered somewhat in receipts owing to the feverish temperature. Still, under such adverse circumstances, the attendance was surprisingly good. It has made a hit and had it been produced earlier in the season it would most likely have had a phenomenal run. During the latter part of the week the attendance materially increased owing to a gratifying fall in temperature and also because of the employment of a huge rotary fan, placed beneath the rear part of the stage, which sent currents of cooled air throughout the house.

Amina; or, The Shah's Bride, completed its third and last week at the Broad Street Theatre. It will, I understand, be put on the road, and will, according to present arrangements, play upon H. R. Jacobs' circuit.

Ferguson and Mack, assisted by Lizzie Daly and others, presented at the National Theatre a farcical play entitled McCarthy's Mishaps, which was well received. The house closed its season 7.

Ada Gray in East Lynne played to light business at the Continental Theatre. Season closed 7.

At the South Street Theatre, until recently known as the Standard, Robert McWade played to moderate business in Rory O'More, the final attraction for the season.

Burr Oaks played to light business at the Lyceum Theatre and closed the season.

LOUISVILLE.

Mrs. Abbott, who gives a remarkable performance of the Lulu Hurst kind, will open a return engagement at the Masonic 5. Mrs. Abbott is a genuine wonder, and when last here puzzled our scientists.

Gilmore's Band will come to the Auditorium for two concerts, June 20. The Strauss orchestra is also booked at the same house for a series of concerts later in the Summer.

Prince Mills' bicycle act was one of the special features of the Elks' entertainment at the Masonic. He was florally remembered by his fellow wheelmen.

Al. Bourlier, of the Masonic, will go East this week to arrange the booking for next season. He will be accompanied by James Robinson, the circus man.

Walter S. Mathews, assisted by Ed. E. Risley, Annie Russell and others, will give a performance of Mr. Mathews' play Nature, or A Mother's Love. It will be given at Macauley's for a worthy local charity.

Manager Macauley will soon go to New York upon his annual visit in which he combines business with pleasure, as usual. His booking last season was the best the house has had for years.

BALTIMORE.

The third week of the comic opera season at Harris' Academy of Music was given to the presentation of The Brigands. The audiences have been large and enthusiastic, and with good reason, for the opera was presented with an excellent cast, appropriate costumes and scenery and was an altogether smooth, enjoyable performance. Special interest centred in Helen Bertram, who made her first appearance with the co. during the week ending 7 and was cast for Fiorella. She is a pretty woman, a clever actress and possesses a brilliant, flexible soprano voice. She has established herself as a favorite with the audiences. Celie Ellis was the Fragoletto, and made a handsome, attractive young man, one very well calculated to win the affection of the Brigand's daughter. She shared the honors with Miss Bertram. Frank David was a surprise as Fulsocappa. He is usually associated with the low comedy work of the opera and we were not prepared to see so clever and artistic a portrayal of the Brigand chief. His singing was specially commendable. John J. Raffael had but little to do as the Duke of Mantua, but did it well. The chorus and orchestra under Emma R. Steiner show decided and steady improvement. Amorita is the attraction for the week of 9 with Pauline Hall as the special feature. Mikado next.

Ford's Grand Opera House was transformed into a very attractive and handsome bower during week closing 7, when a short season of comic opera was inaugurated by the Carleton Opera co. The lobby was filled with growing plants, ferns and roses, and imbedded among the masses of green and suspended in arches over the doors were incandescent lights. Dorothy was the bill. The music is beautiful and abounds with charming quartettes, solos and choruses. The concerted numbers are especially fine. The entire performance was most satisfactory. J. R. Murray, an old Baltimore favorite, scored a hit and W.T. Carleton, although showing signs of wear in his voice, sang charmingly. Clara Lane made a vocally and dramatically competent Dorothy and Alice Vincent was a handsome and graceful cousin. The chorus was excellent. Mynheer Jan next.

At Kernan's Monumental Theatre Dominick McCaffrey's Athletic comb. closed a week of good business 7.

The work on the new Lyceum has begun. When completed, it will be one of the handsomest theatres in the South. It has been designed by W. B. Gray, who also designed Albaugh's Theatre in Washington.

Harry Smith, of the Roland Reed co., is at his home in this city.

Walter Dean and wife of Minneapolis are on a visit to Tunis F. Dean, manager of the Academy of Music.

SAN FRANCISCO.

June 3.

Wilson Barrett appeared in his version of Hamlet on Thursday night at the Baldwin. The house was as crowded as it was on the opening night of the engagement, when he presented Claudian. Mr. Barrett's stage pictures are beautiful. His stage management is of the highest class and the ensemble of all his work thus far is so good that his visit will mark an event in the dramatic annals of San Francisco. The special night this week is Thursday, when Mr. Barrett will present the triple bill, The Miser, A Clerical Error and Chatterton. The other plays are Hamlet and Ben-My-Chree. Next week is Mr. Barrett's last. The London Gaiety co. will open 16.

William A. Brady made a great hit last night at the Alcazar as Old Tom in After Dark. A floral piece presented by some of his friends was in the form of a terrestrial globe, the continents and oceans being represented in the smaller flowers of various hues. Laura Bigger's Eliza was a conscientious bit of work, and enjoyable to a degree. During this engagement Bobby Gaylor will produce his new play An Irish Arab.

Senator Crane continues to crowd the Bush Street Theatre. Next will be the fourth and last week. The Gondoliers 9. If the advance inquiry for seats means anything, the interest in this production will be very great.

Held by the Enemy is at the California for two weeks, with The Old Homestead underlined.

Irene Dudley (Mrs. Stechan) is in this city.

W. H. Crane and J. B. McCormick went to Santa Cruz last Sunday and Monday.

Blatchford Kavanaugh, the Chicago boy soprano, will sing 12-14 at the Metropolitan Temple.

Jane Stewart, of The Senator co., was one of the many volunteers who appeared for Jay Rial's bumper benefit Sunday night at the Grand Opera House.

Oliver Byron and Arthur Rehan have gone East, and will spend the Summer at the Byron cottage at Long Branch.

Russell Bassett, formerly of the Fauntleroy co., is here.

Lights and Shadows will come to the Bush Street Theatre in July.

Mr. and Mrs. Harry Davenport will leave to-morrow for New York, where they join Edward Harrigan's co.

A Pair of Jacks will open at the Bush June 30.

The County Fair is announced for the Alcazar Aug. 24.

Clark S. Sammis, manager of Wilson Barrett, is pleased with the result of the business of his star thus far.

Odette Tyler, of the Shenandoah co., was taken ill at Los Angeles, and is now in this city quite prostrated. Her part in the meantime is being played by Kate Best.

The Minstrel, or The Guarded Unguarded, is the title of a new light opera. The libretto is by Robert G. Mackaye and the music by Harry S. Fonda. The former was until lately critic of the San Francisco *News Letter*.

Miss Gottlob, sister of the Bush Street manager, is visiting friends in Boston.

George H. Colgrave, The Mirror's correspondent at St. Paul, has been visiting this city. Mr. Colgrave is a genial gentleman, and made many friends here.

Senator Crane's first appearance here dates back to May 10, 1875, when he played G. Washington Bailey in Peril, presented by Hooley's Comedy co. at Gray's Opera House on Bush Street. James O'Neill and others were in the cast.

CHICAGO.

The Bostonians did not produce Robin Hood owing to lack of rehearsal, but the opera will be given this week. Suzette was given and met with success. It is tuneful, bright and pretty, and was presented with a strong cast. The Opera House was well filled every evening. Extra efforts will be made to present Robin Hood with a good stage setting, proper costuming and correct *ensemble*. A genuine success is looked for.

James O'Neill has scored a hit in The Dead Heart at Hooley's Theatre, and it is more than likely that it will prove a bigger success than Monte Cristo. The drama is now running smoothly, and Mr. O'Neill has taken the advice of the critics and restored the original version. All in the cast are worthy of praise, but special mention should be made of Wilton Lackaye and Sybil Johnston. The Dead Heart continues for two weeks longer.

Henry E. Dixey began a Summer engagement at the Columbia in The Seven Ages, and was well received. The piece has been seen here before, and lags somewhat on that account, but will no doubt serve for a week or two until Adonis is presented.

The Old Homestead, with Archie Boyd as Josh Whitcomb, has drawn good-sized audiences to McVicker's. This week Jack Gordon, Knight Errant.

Will Cowper in A Mexican Romance had a fairly prosperous week at the Haymarket. Lenore Gordon in Chiquita was particularly pleasing. The house will close for the season 14.

Le Karde's European Gaiety co. had a successful week at Havlin's. The cast includes Du Val, Clara Franklin, Addie Gregner, Harry Brown and Alice Harrison, Dan Mason and El Dora, the Jap. The Fast Mail week of 9.

At H. R. Jacobs' Academy, Henry Chanfrau had a prosperous week with Kit, the Arkansas Traveler. Arizona Joe week of 9.

E. M. Crane found favor with the patrons of Jacobs' Clark Street Theatre in Always on Hand. Kate Pursell week of 9.

CLEVELAND.

The Opera House, Lyceum and Star are dark.

Kate Pursell, the equestrian star, sheds an effulgent light upon the "gods" at H. R. Jacobs'. Miss Pursell's various characters in The Queen of the Plains affords her an opportunity to display her ability as a lightning change artiste. Streets of New York week of 9.

Bushea and Kelly's Heartbound is now definitely announced for production at the Lyceum 7-9.

"WHIP-POOR-WILL."

Soft and bright the dew was falling on the wild rose and the daisies,
And the glory slowly faded from the cloud-land of the West.
And the mountains, o'er their vale-babes, spread their cradle-gilt of hazes,
While the night-wind crooned the lullaby that soothed them to their rest.
When a boy, with face of culprit, and a man, severe of feature,
Came together down the flower-bordered pathway by the hill,
And the bird in yonder elm-tree, like a mad, revengeful creature,
Cried in tones so full of malice, "Whip-poor-will."
"Whip-poor-will."

For that day the boy had loitered, on the path across the meadow,
With his little red-cheeked, dark-eyed sweetheart, Katie, by his side,
When, within the crabthorn thicket, hidden deep in purple shadow,
A bird's nest full of baby birds the little youngsters spied;
"Please, Billy, let me see 'em!" cried little bright-eyed Kittie;
Billy got them, and she clasped them with that happy mother thrill,
As a child will clasp a duckling—just a bit too tight—what pity!
She had squeezed to death the helpless little nestling whip-poor-will!

O'er her victim, broken-hearted, Katie'd weep and sadly ponder,
Billy clasped her in his arms and tried to soothe away her tears;
They forgot that they were truants from the country school-house yonder,
And his little sweetheart's sorrow banished manly Willy's fears.
When the sun was slowly sinking, and the stars came out on picket,
Billy helped the little maiden o'er the log across the rill,
And they started, as a voice from the horror-haunted thicket
Seemed to wail and shriek in anger, "Whip-poor-will! Whip-poor-will!"

So that night poor Kittie waited, as the two came down together,
For the father looked so angry and the boy had naught to say,
And she knew the teacher'd told him, 'twixt remarks about the weather,
That poor Billy had been absent from the school for half-a-day.
As she waits beside the turnstile, how the little red lips quiver,
And the tears of love and sorrow now the big sad eyes fill,
As she hears the voices calling from the wood beside the river,
To that father unrelenting, "Whip-poo.-will! Whip-poor-will!"

With a sob she stood before them—"'Twasn't Billy, it was me, sir!
For I loved a little bird to death. There where the nest was hid."
And he tried to stop my cryin', for I felt so bad, you see, sir!"
And a voice among the daisies seemed to chirp out, "Katie did!"
But the Father puritanic said: "The boy acts so depravedly;
He's a lazy little truant from his books and lessons still.
I must punish him," he answered, so Will took his whipping bravely.
And the bird screamed out in triumph, "Whip-poor-will! Whip-poor-will!"

Years rolled on. They're man and matron in the little cottage yonder,
And a cooing baby nestles in the mother's arms to rest.
And the bearded lips smile kindly and the manly eyes grow fonder,
And the strong arms draw the babe and mother closer to his breast;
And his kiss is full of loving, and the big, strong voice is wooing
As he listens to the echo from the elm beside the mill.
For he sees again the sad eyes and the gentle red lips suing,
As he hears the night-bird calling, "Whip-poor-will! Whip-poor-will!"

CLARENCE BENNETT.

INTROSPECTION.

Now all the world to me looks dull and cold,
Black with deceit and sin and greed for gold;
Now man and women to my weary eyes
Seem ghosts of what is good—aye, only lies.
Therefore, unheeded, why not let them pass?
I know they are so false—all false, alas!

I've tasted all the good and ill of life,
And know with what black passions it is rife.
So darkened is the glass through which I see,
That naught seems good, or true, or fair to me.
Man's hate or friendship count about the same—
For both are weak—the latter sure to wane.
To all my happy hopes I've said good-bye,
For love is but a hollow, empty lie.

I. I.

The sudden departure of J. C. Duff for Europe, last week, brought about the termination of the company's season at the Academy on Saturday night.

CORRESPONDENCE.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATER: A crowded house greeted Mlle. Rhea May 30 in her presentation of Josephine. The audience grew quite enthusiastic as the play progressed, and warmly applauded the fine passages. Mlle. Rhea was the recipient of a very handsome floral piece. ==ITEM: Rhea's co. had a miraculous escape from a serious railroad accident 28. While en route from San Francisco to Stockton, their train collided with a freight train, and several cars were badly wrecked. Fortunately no one was injured, but Miss Van Sicklen, Miss Boston and Mr. Miller, who were sitting on the side of the car that was stove in, were showered with broken glass and splintered wood.

STOCKTON.—AVON THEATRE: Joseph Haworth in Paul Kauvar May 22 to a small but appreciative audience. Herrmann's Transatlantique Vaudevilles to a good house 24. Eunice Vance was especially good. The house was crowded with an enthusiastic audience 26, Shenandoah being the attraction. Nothing new can be said in praise of it. ==ITEM: Plans are being drawn for a new Opera House, to be modelled after the Baldwin in San Francisco. The site was purchased for $20,000 a week ago.—The Avon Theatre orchestra has fallen into line, and at the close of each performance the strains of "The Star Spangled Banner" float through the auditorium.

LOS ANGELES.—GRAND OPERA HOUSE: Shenandoah opened May 20 to S. R. O., which was the same on each succeeding night and at the Saturday matinee. Total receipts of six performances, $6,829.75. The national anthem was played by the orchestra at the close of Shenandoah 20 for first time, and met with much applause. It will be continued. Joseph Haworth in Paul Kauvar week of 26.==THEATRE: Herrmann's Transatlantique Vaudevilles will open a four nights' engagement 27.

SAN JOSE.—CALIFORNIA THEATRE: Shenandoah May 28, 29 to large audiences. Mlle. Rhea in Josephine to a poor house 30.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE: Effie Ellsler in The Governess and Egypt, May 29, 30 to very large houses. Everybody pleased. Professor Conwell 3-5; A Long Lane 6, 7. Katie Emmett in The Waifs of New York 11, 12.

COLORADO SPRINGS.—OPERA HOUSE: A Long Lane was presented to good business.

CONNECTICUT.

WINSTED.—OPERA HOUSE: Wright Huntington and co. opened their Summer season May 30 in Brougham's comedy, The Lottery of Life, to good business. The co. was warmly welcomed. Mr. Huntington has the thanks of the theatregoers of Winsted for giving them the opportunity of hearing such a party of artists as he has with him.

NEW HAVEN.—HYPERION THEATRE: George Edgar in The Banker 6, 7.==GRAND OPERA HOUSE: Adler's Hebrew Dramatic co. rented the house for four nights and drew lightly. Mr. Adler and Mrs. Heine each received many floral offerings.==ITEMS: Harry Cushman, of Passion's Slave co., is resting at the home of his parents at Double Beach, Conn. —Edward Torpay, late of Boston Ideals, joined the Hess Opera co. at Chicago, last week.—The suit of Horace Wall against F. F. Proctor and Dr. Skiff, the owner of the New Haven Opera House, still hangs fire in the courts.—The Adler Dramatic co. was attached here 31 at the instance of a Mr. Nussenholz, who claims to have advanced Mr. Adler $250 to get the co. here. Mr. Adler is from the Thalia, New York.

NORWICH.—OPERA HOUSE: Gaiety Opera co. May 28, three nights and a matinee, to good houses. They open in Providence 2 for two weeks.

INDIANA.

SOUTH BEND.—GOOD'S OPERA HOUSE: The Rose Lisle Dramatic co. week of May 26.

MICHIGAN CITY.—MOZART OPERA HOUSE: Lena Loeb, the electric girl, May 28-30 to good business.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE: McGibeny Family in concert May 31 to light business. These people give a musical entertainment of rare excellence and certainly deserved better patronage. P. F. Baker in Chris and Lena drew an audience of fairly good proportions 1 and succeeded in pleasing it immensely. This closes the season at this house. Manager Washburn, of the Grand, promises a fine line of attractions for next season.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: Coup's horses and dogs May 30 to good business.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE: Blatchford Kavanaugh and Harry Dimond to a crowded house May 29. Hyers' Sisters 6; Standard Theatre co. 16-22.

DES MOINES.—FOSTER'S OPERA HOUSE: Blatchford Kavanaugh and Harry Dimond to a large house May 28.

OTTUMWA.—GRAND OPERA HOUSE: Payton Comedy co. week ending May 31 at cheap prices. ==TURNER OPERA HOUSE: Georgia Hamlin Comedy co. week ending 31.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: House closed for the season. This has been a very successful season and Manager Buchanan is to be congratulated on the uniformly high class of attractions he has secured. The house will undergo a thorough overhauling before next season opens.

KANSAS.

NEWTON.—RAGSDALE OPERA HOUSE: Said Pasha Opera co. to a good house May 28. Holden Comedy co. week of 2.

WINFIELD.—WINFIELD GRAND: California Opera co. presented Said Pasha May 30 to a fair-sized and well-pleased audience. Bebe Vining and Ida Fay were good in their parts.

KENTUCKY.

MIDDLESBOROUGH.—OPERA HOUSE: The Cyrene Night Hawks played a week's engagement commencing May 26 to crowded houses nightly.

MASSACHUSETTS.

WALTHAM.—MUSIC HALL: Lilly Clay's Gaiety co. 4 presented The Devil's Frolic and the burlesque Antony and Cleopatra. House fair.

CHELSEA.—ACADEMY OF MUSIC: Lilly Clay's Gaiety co. closed the season here 2. Large house.

LYNN.—MUSIC HALL: The Redmund-Barry co. in Herminie drew a packed house May 30. Lilly Clay's Gaiety co. 31 to large business. This closed the season in Lynn which has been on the whole quite satisfactory and the outlook for next season is very bright, some of the best attractions on the road being booked.==ITEMS: It is the intention of Manager Cook to keep the Muse open all Summer. Light opera, which has been given there for the past two weeks, will probably be changed for variety next week. Billy Burke, the genial stage manager, had a benefit last Sunday night and had a good house. Manager Dexter will be tendered a benefit at the Lynn Theatre 26.—Louis James is visiting friends in this city.—Your correspondent desires to thank Managers Dexter and Cook, also Messrs. French and Caverly, the retiring managers of Music Hall, for courtesies during the season just closed.—M. E. Simpson made a big hit at the Muse last week as the Mikado.

NEW BEDFORD.—OPERA HOUSE: The Fakir closed the season here May 30; packed house. Co. closed in Boston 31 ==ITEM: Your correspondent wishes to extend thanks to Mrs. Joseph Omey, assistant manager, and Andrew Marta, doorkeeper, for courtesies during the past season.

WESTFIELD.—OPERA HOUSE: Gilbert and Dickson's She 2; very unsatisfactory performance, to meagre results. Howorth's Double Show 4 to a very good house. Performance satisfactory.

AMESBURY.—AMESBURY OPERA HOUSE: Lilly Clay's Colossal Gaiety co. to a good house 6.==ITEM: Next season the Opera House will be conducted by the owners, with A. C. Arthur manager. Mr. Arthur has been very successful in his management during the past season.

LOWELL.—OPERA HOUSE: Lilly Clay's co. had a very large audience May 22. This closes the first season at this house, which has been a very prosperous one.==ITEM: Your correspondent wishes to thank Manager Congreve for his uniform courtesy and many favors.—Thomas Wardell has joined the Zeffie Tilbury co.—Lulu Smith, of Augustin Daly's co., spent last Sunday in this city with her mother.

MARLBORO.—MARLBORO THEATRE: The Fakir May 26 to excellent business. Hearts of Oak 29 to a fair house.

ADAMS.—OPERA HOUSE: Henry's Pavilion Theatre co., advertised to appear under canvas, is at the Opera House this week, on account of the non-arrival of some portions of the tent. Poor house.

FALL RIVER.—ACADEMY OF MUSIC: Mande Banks appeared as Parthenia 3 for the benefit of the local G. A. R. Post. William E. Sharples, a local amateur, was the Ingomar. Large audience.==ITEM: When Vernona Jarbeau was here last month a member of her co. made some allusions to a local lawyer. The latter was in the audience, and felt so offended that he has sued Manager Wiley of the Academy for $2,000.

HOLYOKE.—OPERA HOUSE: Howorth's Hibernica to a fair house May 30.==ITEMS: Jennie Burley made a brief visit to her home in this city last week. Miss Burley, who has been with Stuart Robson since the opening of the season, will play a few weeks' engagement with the Lyceum Theatre co. of New York before closing her regular season.—Ulfia Aberstrom is spending two weeks with friends in this city.—Arthur B Chase is in Europe with his family.

MAINE.

BATH.—COLUMBIAN HALL: Gorman's Minstrels to S. R. O. 4.

MICHIGAN.

GRAND RAPIDS.—REDMUND'S: J. H. Huntley and Phosa McAllister in Queena and Lynwood week of 2. Houses fair.==ITEM: The benefit to Frank Cobb at Powers' 29 was a decided success in every way. Mr. Cobb has resigned his position as manager of Powers' to accept the position of EXCURSION Agent for the C. and W. M. R. R. Co.

ANN ARBOR.—OPERA HOUSE: Gilbert's Comedy co., with a band and gift attachment, played to poor houses week of 25.==UNIVERSITY HALL: The Mensechmi of Plautus was presented by men of the class of '92 to a fine audience 31. The play is to be produced in Chicago 6 and in Detroit at some later date.

EAST SAGINAW.—ACADEMY OF MUSIC: Bristol's Equinea, May 26-31 to fair business. Edwin Barbour in A Legal Document 2-4 to fair business. Merritt and Stanley's Minstrels 6, 7; Gilmore's Band 11.

KALAMAZOO.—ACADEMY OF MUSIC: P. F. Baker for the benefit of the Elks, May 25, had a large house. ==OPERA HOUSE: Prof. Bristol's Equine Wonders 2-5 to fair business.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Season closed May 31.==HARRIS' HENNEPIN AVENUE THEATRE: The Chimes of Normandy was given to the capacity of the house 2. Frank Deshon's impersonation of Gaspard, the miser, made an unqualified hit. Fatmah Diard as Germaine was well received. The remainder of the cast was fairly good.==BIJOU OPERA HOUSE: P. K. Wallace and co. in The Boy Scout played to excellent business 1.==ITEM: Sol Smith Russell is in the city, and will remain here during the Summer.

DULUTH.—TEMPLE OPERA HOUSE: Nat Goodwin to very large houses May 29-31. R. D. MacLean and Marie Prescott 6, 7 in As You Like It and Virginius.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE: Rice's Evangeline 2 for a three nights' stay. Nellie McHenry in Lady Peggy 5-7.==ANTHEM: The Opera House orchestra play "The Star Spangled Banner" at the close of every performance.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE: McCabe and Young's Minstrels drew poorly 2, owing to inclement weather. Andrews' Circus 5.

LINCOLN.—FUNKE'S OPERA HOUSE: Cleveland's Magnificent Minstrels May 30 turned people away for lack of room. The gorgeous first part and the agile Japs were the attractive features. A Pair of Jacks 3.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL: Gorman's Minstrels 2, to fair business.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Queen's Evidence June 2-8 to light business. The co. was a good one. Go-Won-Go Mohawk, the Indian actress, was billed for 9-11, but she failed to Go-Won, so the house was dark. George L. Harrison's benefit takes place 12, with His Natural Life as the principal attraction. A large number of the professional friends of Mr. Harrison have volunteered their services to add to the entertainment.==CROSHEIM'S THEATRE: The variety attractions at this house the past three or four weeks have been, with probably a few exceptions, the finest in the annals of the house. The attendance, however, is not what it should be, the warm weather and other Summer amusements counteracting. The house is cool and airy and greatly improved in appearance. The show this week is an excellent one, and the programme includes Ed. Kendall and Ruby Marion, Frank O'Brien, Mr. and Mrs. Pialtas, Harris and Walters, the King Sisters, Harry and Lulu Robinson, Carle and Livingston and Fairchild. ==ITEMS: John Hammond, late of Crosheim's, has gone to Paterson, N. J., to manage a variety house. —George Harrison is making preparations for his Summer tour.—Emma Massen, of Jersey City, quite noted as an operatic singer, will take a benefit at the Jersey City Academy of Music 14. Miss Massen will present Pinafore and will be assisted by professional and local talent. Walter Smith, who has enacted the part several times with great success, will assume the role of Dick Deadeye.

ATLANTIC CITY.—GRAND OPERA HOUSE: Alice Keane in Burr Oaks and Fair play, May 26-31 to poor business. Co. good.

NEW YORK.

HARLEM.—HAMMERSTEIN'S OPERA HOUSE: The Black Hussar was given with great success week ending 7. Helen Bertram has left the co., and Ida Fitzhugh has been engaged to fill her place. J. Aldrich Libbey in the title-role was rather weak. Ferris Hartman as Hackenback and Herbert Matthews as Piffkow did excellent work in their respective parts. Ida Fitzhugh as Minna evoked frequent and enthusiastic applause. The Beggar Student week commencing 9.==HARLEM THEATRE: Booties' Baby played to good business week ending 7. E. J. Stetson as Bootles scored a decided hit. The members of Benedict's Post of the G. A. R. were present Tuesday night on the invitation of the management. Dr. Jekyll and Mr. Hyde 11 is underlined.

ROCHESTER.—ACADEMY: Go-Won-Go Mohawk, the Indian actress, appeared before large audiences during the week ending 7.==ITEMS: The season having closed at the Academy, Manager Jacobs will at once commence overhauling the house.—W. H. Barber, of Primrose and West's Minstrels, has returned to his home in this city for the Summer.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE: The Sorcerer was presented by local talent under the direction of Prof. La Prene Merriman 4, 5 to good houses.

BINGHAMTON.—OPERA HOUSE: Kittie Rhoades supported by an excellent co., filled a successful engagement week of 2.

OSWEGO.—ACADEMY OF MUSIC: Burk's Transatlantic Show to fair houses 1. Entertainment satisfactory for prices charged—10-20.

OGDENSBURG.—OPERA HOUSE: Fantine with Lillian Bacon and Geo. Munro in leading roles 4, 5. Burk's Transatlantic Show 7.

HUDSON.—OPERA HOUSE: Gilbert and Dickson's She to a good house 2.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: The Francesca Redding co. did a fair business last week, considering the warm weather. The co. is above the average cheap price con., and includes Miss Redding, H. J. Smith, Charles Theadore, H. T. Lee, James Goodwin and J. E. Brown and Misses Mitchell, Preath and Brent. The repertoire comprises Marlteana, Joe Rapture's Oath, Dorothy, the Blacksmith's Child, The Octoroon and The Last Will. These plays were presented with a uniform excellence as pleasant as surprising.==ITEM: Charles Theadore, the old-time favorite comedian, was given a rousing reception by his local admirers —The Redding co. closes season here to re-open on August 22. Miss Redding is without doubt the cleverest actress playing at low prices. She is handsome, possessed of much natural and acquired ability and has a beautiful singing voice, which she uses with great skill. Her intention, next season, is to star jointly with her husband, Harry J. Smith, in a new melodrama which is now being written.

BUFFALO.—With the advent of Summer, theatrical affairs are left to the two locate houses. At the Coriane Lyceum George A. Baker's Opera co. gave The Beggar Student a fair representation to good business. Black Hussar this week. At the Court Street The Streets of New York was last week's attraction, with Fred Bock as Tom Badger. Business fair. James Reilly's comedy drama, The Broom-Maker, opened 6. The Strauss Orchestra gave a concert at Music Hall 8.

WATERTOWN.—CITY OPERA HOUSE: The Two Sisters played the closing engagement of this house May 30 to S. R. O. Performance very satisfactory. The next regular season of this house opens in August next.

PORT JERVIS.—THEATRE NORMANDIE: This new house was opened May 31 by Marie Hubert Frohman in the triple bill King Rene's Daughter, Snowbound and False Charms. Miss Frohman was warmly received by a large audience. The neat and tasteful arrangements of the new house were strongly commended.

AUBURN.—BURTIS OPERA HOUSE: Manager Matson's benefit drew a large audience May 29. Frederic Bryton in Forgiven was the attraction.

SYRACUSE.—GRAND OPERA HOUSE: Marco and Reto's Specialty co. drew fairly week ending 7. This attraction closes the season at this house.== WIETING OPERA HOUSE: Strauss' orchestra 12.

OHIO.

DAYTON.—THE PARK: The Beaumont Dramatic co., booked for week of 2, failed to materialize. Geary's Museum week of 9. Manager Larry H. Reis, who is now in New York, writes that he has engaged an opera co. of thirty people for this theatre, opening June 23. The co. will include Louise Bissing, Ollie Archimere, Ella Darling, T. V. Richetts, Chas. Campbell, Phin. Mares, Dan Packard, John Foster, A. Simonsen, director, and a chorus of twenty trained voices.==MEMORIAL HALL, SOLDIERS' HOME: The twentieth annual Summer season at this theatre opens 3. Considerable interest is centred in this performance on account of its being the first opera co. that has ever appeared here during the Summer. Mascotte will be given. Co. includes Bessie Fairfairn, Dot Parkhurst, Herman Waldo, Donald Harold, Fred. C Palmer, Geo. McKenzie, M. L. Alsop, J. D. Prince and J. Ward.==CUBA: Grace Raven, leading lady with James O'Neill for several seasons, is in the city visiting friends.—Primrose and West's Minstrels will organize in this city. The co. will arrive during the Summer and commence rehearsals immediately.—Samuel Henderson, of Memorial Hall, Soldiers' Home, promises some very attractive settings during the opera season.

RAVENNA.—REED'S OPERA HOUSE: Little Trixie to a meagre house 4.

STEUBENVILLE.—CITY OPERA HOUSE: Fagan and Wall's C medy co. week ending 7 to light houses. This closes a moderate season here. Prospects for next season better than last.

TIFFIN.—SHAWHAN'S OPERA HOUSE: Maude Granger in Inherited 3 closed the season to a large and very well pleased audience.

PORTSMOUTH.—GRAND OPERA HOUSE: Naiad Queen May 28-30 to S. R. O.

TOLEDO.—WHEELER'S OPERA HOUSE: Maude Granger May 30, 31 to fair houses.==PEOPLE'S: Wonts of Montana week ending 31. Oscar Sisson's Wild Oats week of 2.

FINDLAY.—DAVIS' OPERA HOUSE: The Main Line co. proved a drawing attraction May 22. Murritt and Stanley's Minstrels to poor business 2. They deserved better patronage.

LEETONIA.—FORNEY'S OPERA HOUSE: Mrs. Gen. Tom Thumb co. May 29 to a fair house. Little Trixie co. 3.

CARROLLTON.—OPERA HOUSE: The Nona Family May 28 played to the largest and best pleased audience of the season.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: Chas. A. Loders' Hilarity co. 3 to a small but well pleased audience ==ANTHEM: The Hilarity co.'s orchestra plays the national anthem as the finale of performances.

PENNSYLVANIA.

BETHLEHEM.—OPERA HOUSE: Mme. Janauschek appeared May 30 in Meg Merrilies to fair business. Edwin Parrish, whose home is in Bethlehem, fulfilled his promise to his many friends in this vicinity by giving a fine presentation of the Merchant of Venice 2-4. The cast:

Shylock	Edwin Parrish
Antonio	Clay Clement
Gratiano	Lawrence Hanley
Bassanio	Charles Bauger
Lorenzo	Rankin Duval
Solanio	George C. Robinson
Old Gobbo	Charles Clark
Launcelot Gobbo	Wilfred Clarke
Salarino	Gus Lack
Duke of Venice	Arthur Lack
Portia	Victory Bateman
Nerissa	Esther Lyons
Jessica	Ella Griffith Greene

The rest of the cast was made up from local talent. In his conception of the character of Shylock Mr. Parrish evinced histrionic talent far above the average, and proved that in the few years of his stage life he has made great strides toward excellence in his profession. In truth, he not only surprised but delighted his former associates and friends in this vicinity, who had never seen him act. The other characters were in as good hands as they possibly could have been. The Misses Bateman, Lyons and Greene, and Messrs. Clement, Hanley, Bauger, Duval and Wilfred Clarke, were very satisfactory in their respective parts and won rounds of applause. The mounting of the play was superb, especially the Rialto and the casket scenes. Mr. Parrish was heartily congratulated upon the great proficiency he has attained in his chosen profession. ==ITEMS: Wilfred Clarke and Victory Bateman were married in New York on May 29 and spent their honeymoon in Bethlehem, Pa. The playing of the national anthem at the close of each performance will hereafter be the custom at the Opera House. The season of 1889-90 is closed and bookings are now being made for next season.

ERIE.—PARK OPERA HOUSE: E. P. Sullivan Dramatic co. opened 2 for the week to fair business.

BRADFORD.—WAGNER OPERA HOUSE: Helene Adell opened 2 for a week to good attendance. Jamison's Orchestra with Inez Macauley will make a short concert tour, opening at Bradford 9.

MAHANOY CITY.—OPERA HOUSE: House closed for the season. Business the poorest in years.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE: The Grau Opera co. opened their fifth week of opera May 27. They gave Chimes of Normandy and Bohemian Girl during the week to continued large business.

COLUMBIA.—OPERA HOUSE: MacCollin Opera co. May 26-29 in Olivette, Beggar Student, Fra Diavola, Bohemian Girl, at popular prices to excellent business.==ITEM: Manager Cramer announced to the large audience in the Opera House last night that the past season had been the most successful he had known in the history of this city. He said this gave him courage to make a proposition to the City Council for the enlargement and remodeling of the Opera House, which proposition includes the offer on the manager's part to expend $5,000 in the work if the city will pay the balance of the expense incurred.

TENNESSEE.

CLARKSVILLE.—SLOAN'S OPERA HOUSE: Mrs. Abbott, of Milledgeville, Georgia, May 28, 29, to good business.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE: Katie Emmett presented Waifs of New York May 28, 29 to good houses.==ITEM: The May Festival by the Salt Lake Choral Society, under the conductorship of Prof Evan Stephens, in the large Tabernacle, was the musical event of the season. Two nights and matinee were given May 30, 31. The Hallelujah Chorus was grandly rendered. Much credit is due to Mr. Stephens and all who took part in the Festival.

OGDEN.—UNION OPERA HOUSE: Mrs. Scott Siddons May 26 to a meagre house.

VIRGINIA.

RICHMOND.—THEATRE: Season closed.== ACADEMY OF MUSIC: Regular season closed. H. M. S. Pinafore by local talent 6, 7.==ITEM: Thomas G. Leath left here for New York 3, on a business trip.

PETERSBURG.—ACADEMY OF MUSIC: The seventh music festival of Virginia and North Carolina May 27-30, was a great success. This closed one of the worst seasons in the history of the house.

WASHINGTON.

SPOKANE FALLS.—CONCORDIA THEATRE: Evangeline co. May 29, 30 to good business.

SEATTLE.—TURN HALL THEATRE: Wm. A. Brady's After Dark May 19, 20 to good attendance.

TACOMA.—TACOMA THEATRE: Held by the Enemy May 27 to S. R. O. The play and co. were well received.

WISCONSIN.

MILWAUKEE.—BIJOU OPERA HOUSE: The closing week of the season at this house was a very successful one, Tony Pastor's co. being the attraction opening 2. Tony Pastor sings with as much spirit, and little voice as ever. Frank Bush's stories were not appreciated.

MADISON.—FULLER OPERA HOUSE: Colleen Bawn presented by home talent May 30, 31 was a success from every standpoint. The whole was ably directed by Mr. John F. Donovan, dramatic editor of the Madison *Democrat*, who proved himself a good manager and evinced considerable histrionic ability.

JANESVILLE.—LAPPIN'S OPERA HOUSE: Frankie Jones opened to a large house 2.

CANADA.

HALIFAX.—ACADEMY OF MUSIC: The William S. Harkins Fifth Avenue co. during the week ending May 31 presented The Golden Giant and Jim the Penman to good houses. The delineation of the principal characters in the above pieces received careful attention from Grace Huntington, W. S. Harkins, H. B. Bradley, E. P. Lerades and Norman Campbell. The rest of the co. gave strong support. This co. will open in St. Johns, N. B., July 2. The Zeffie Tilbury co. opened a four weeks' engagement at the Academy. This co. is now here preparing for the season. Their scenic artist, William Gill, has about completed some beautiful scenery for their repertoire. Miss Tilbury will be supported by Arthur Lewis and a strong company of twenty-three people. Jay Hunt, who is a local favorite, joined the co. here this week.==ORPHEUS HALL: The Pink Tennesseans gave two concerts 26, 27 to large audiences.==LYCEUM: T. Henry French's co. is billed to appear at this house in Little Lord Fauntleroy 5, 6. It was the intention of this co. to play at the Academy but they could not get an open date, owing to the engagement of the Tilbury co.

MONTREAL.—ACADEMY OF MUSIC: Ransome and Redcliffe's Across the Atlantic to medium business week ending 7. The piece is a melodrama of the well-worn but time-honored lurid and sanguinary type, in which plot and probability count for nothing and sensation for everything. It is, however, an excellent medium for displaying the talents of Messrs. Ransome and Redcliffe, and their specialties were encored again and again. The co. closes its season here. Marco and Reto's Vaudeville co. week of 9. Struck Gas next.

ST. JOHN.—MECHANICS' INSTITUTE: Harry Lindley's co. to fair houses May 26, 27, presenting The Lime-Kiln Club, The Castaways, Zeppa and Buffalo Bill. This co. is reported to have played Little Lord Fauntleroy in the Province. Harrigan's Two Barneys 30.==ERRATUM: I was in error in stating last week that Mr. Harkins had played Fauntleroy at a matinee. It was The Golden Giant.== LATER: Little Lord Fauntleroy made his first appearance before a St. John audience 2-4 and matinee to very large and enthusiastic audiences. The co. was under the management of J. P. Brady, representing T. Henry French.

TORONTO.—TORONTO OPERA HOUSE: James Reilly in The Broom-Maker of Carlsbad to fair houses week ending 7. Struck Gas week of 9.

HAMILTON.—GRAND OPERA HOUSE: Alice King Livingston in Jack Gordon, Knight Errant, had a very slim house 4, owing, perhaps, to the fact that the weather was very warm. Frederic Bryton 10.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AROUND THE WORLD CO.: N. Y. City—indefinite.
AFTER DARK CO.: San Francisco June 2—three weeks.
AUGUSTIN DALY CO.: London, Eng., June 10—indefinite.
AGNES HERNDON CO.: N. Y. City June 9—two weeks.
ALEXANDER SALVINI: Boston May 19—four weeks.
ADA GRAY CO.: Newark, N. J., June 9—week.
A. M. PALMER'S CO.: San Francisco—indefinite.
BAILEY'S CO.: Westport, Ct., June 9—week.
BLIND TOM CO.: Cadiz O., June 12.
BROOMMAKER CO.: Buffalo, N. Y., June 9—week; Cleveland 16—week.
CITY DIRECTORY CO.: N. Y. City Feb. 17—indefinite.
DENMAN THOMPSON: Philadelphia May 12—indefinite.
DEAD HEART (O'Neill's) CO.: Chicago May 26—three weeks.
E. H. SOTHERN: Salt Lake, Utah, June 12, 14.
EDWIN ARDEN CO.: N. Y. City June 9—four weeks.
EDWARD HARRIGAN CO.: Boston, June 2—four weeks.
EUNICE GOODRICH CO.: Manistee, Mich., June 9—week; Sault Ste. Marie 30—week; Marquette July 7—week; Ishpeming 14—week; Hurley, Wis., 21—week; Ashland 28—week.
E. P. SULLIVAN CO.: Penn Yan, N. Y., July 9—week; Bradford, Pa., 16—week; Hornellsville, N. Y., 23—week.
ETHEL TUCKER CO.: Pittsburg, Pa., June 9—week.
HUNTLEY-HARRISON CO.: Toledo, O., June 9—week.
HOLDEN COMEDY CO.: Fort Scott, Kas., June 9—week; Lawrence 16—week; St. Joe, Mo., 23—week.
HELENE ADELL CO.: Elmira, N. Y., June 12—week.
HENRY E. DIXEY CO.: Chicago, June 2—indefinite.
HELD BY THE ENEMY CO.: San Francisco, June 2—two weeks.
HILARITY CO.: Toledo, O., June 9—week.
IDA VAN COURTLAND CO.: Marquette, Mich., June 9—week; Iron Mountain 16—week.
KIDNAPPED CO.: Chicago June 9—week.
KATE PURSELL CO.: Chicago June 8—two weeks.
LONDON GAIETY CO.: Salt Lake City, Utah, June 9—week.
MRS. GEORGE S. KNIGHT: Minneapolis, Minn., June 9—week.
MAIN LINE CO.: Chicago June 9—week; Minneapolis 23—week.
MONEY MAD CO.: New York City, April 7—indefinite.
MODEL COMEDY CO.: Beaver Falls, Pa., June 9—week.
MCGINLEY COMEDY CO.: Butte, Mon., June 9—week.
MAUDE GRANGER CO.: Merrill, Wis., June 12, Wausau 13, Chippewa Falls 14, St. Cloud, Minn., 16, Fargo, No. Dak., 17-22, Wahpeton 22.
NELLIE MCHENRY CO.: Seattle, Wash., June 12-14.
OLD HOMESTEAD CO.: San Francisco June 16—four weeks.
PAIR OF JACKS CO.: Reno, Nev., June 12, Stockton, Cal., 13, Fresno 14.
P. F. BAKER CO.: Marshalltown, Ia., June 12-13 Lincoln, Neb., 14, Hastings 16, Grand Island 17, Hamilton 18, Cheyenne, Wyo., 19, Ogden, Utah, 20-22, San Francisco, Cal., 23—week.

PAUL KAUVAR CO.: Salt Lake, Utah, June 10, 11
PAYMASTER CO.: New York City, June 9—week.
PRIVATE SECRETARY CO.: N. Y. City June 9—week.
QUEEN'S EVIDENCE CO.: N. Y. City June 9—week.
RICHARD MANSFIELD CO.: N. Y. City May 9—indefinite.
RIDA: Portland, Ore., June 9—week; Vancouver, B. C., 19, 20, Winnipeg, Man., 22-25.
RUNNING WILD CO.: Eastport, Me., June 11, St. John, N. B., 12-14, Yarmouth, N. S., 16, 17, Windsor 18, New Glasgow 20, Pictou 21.
ROSE LEILE CO.: Buchanan, Ind., June 9—week.
SHE (Webster-Brady) CO.: Providence, R. I., June 9—week.
STUART THEATRE CO.: Jerseyville, Ill., June 9—week.
T. W. KEENE'S CO.: Sheboygan, Wis., June 11, Bay City, Mich., 12, East Saginaw 13.
SCOTT GUS: Galena, Kan., June 9—week.
STREETS OF NEW YORK CO.: Cleveland, O., June 9—week.
SWOOPER COMEDY CO.: Marshalltown, Ia., June 9—week.
SHENANDOAH CO.: Denver, Col., June 9—week.
STANDARD THEATRE CO.: Moline, Ill., June 9—week.
STULTZ'S CO.: Corpus Christi, Tex., June 9—week.
THE TAVERNIERS: Ishpeming, Mich., June 9—week; Hancock 16—week; Red Jacket 23—week.
WILSON BARRETT CO.: San Francisco, May 26—three weeks.
W. H. CRANE: San Francisco May 19—four weeks.
WAIFS OF NEW YORK CO.: Leadville, Col., June 11, 12, Pueblo, 13, Colorado Springs 14, Denver 16—week, Cheyenne, Wyo., 23, Hastings, Neb., 25.
W. J. SHEA CO.: Manchester, Pa., June 9—week; Kingston 16—week, Archibald 23—week.
WILD OATS (Sisson's) CO.: Detroit, Mich., June 9—week.
ZEPHYR TILBURY CO.: Halifax, N. S., June 2—ten weeks.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO.: Kansas City, Mo., June 2—indefinite.
ANDREWS' OPERA CO.: Peoria, Ill., June 9—eleven weeks.
BOSTONIANS: Chicago, May 19—four weeks.
BENNETT-MOULTON OPERA CO. (A): Minneapolis, Minn., May 5—indefinite.
BENNETT-MOULTON OPERA CO. (B): Buffalo, N. Y., May 26—indefinite.
CASTLES IN THE AIR CO.: New York City—indefinite.
CARLETON OPERA CO.: Baltimore, Md., June 2—two weeks.
C. D. HESS OPERA CO.: Chicago June 2—indefinite.
CAMPO (Lamont) OPERA CO.: Washington, D. C., June 2—indefinite.
CALIFORNIA OPERA CO.: Kansas City, Mo., June 16—week.
FRENCH OPERA CO.: New Orleans—indefinite.
GRAU OPERA CO.: Charleston, S. C.—indefinite.
GILMORE'S BAND CO.: Flint, Mich., June 11, Grand Rapids 12, Ft. Wayne, Ind., 14, Chicago, Ill., 15, Bloomington 16, Crawfordsville, Ind., 17, Danville, Ill., 18, Indianapolis, Ind., 19, Louisville, Ky., 20, Lexington 21, Xenia, O., 23, Columbus 24.
MCCONNEY FAMILY: Corning, Ia., June 11, Clarinda 12, Council Bluffs 13, 14.
MORRISSEY OPERA CO.: N. Y. City May 26—indefinite.
NORCROSS OPERA CO.: Providence, R. I., June 2—indefinite.
NASHVILLE STUDENTS (Shultz's): Stronghurst, Ill., June 11, Abingdon 13, Farmington 14.
SIG. KING CO.: Philadelphia June 9—two weeks.
THE BRAZILIAN CO.: N. Y. City, June 2—indefinite.
THE GONDOLIERS (Stetson's) CO.: Boston April 25—indefinite.
WILSON OPERA CO.: St. Paul, Minn., May 5—eight weeks.

VARIETY COMPANIES.

AMERICAN BURLESQUE CO.: Harlem, N. Y., June 9—week.
COLONIAL GAIETY CO.: Providence, R. I., June 9—week.
HERRMANN'S TRANSATLANTIQUES: Tacoma, Wash., 22-24, Ogden, Utah, 26, Salt Lake 27-29, Cheyenne, Wyo., 30, Colorado Springs, Col., 31, Aspen 24, 25, Leadville 26, 29, Pueblo 28, Denver 30—week.

MINSTRELS.

GORTON'S MINSTRELS: Quebec, P. Q., June 13, 14.
HARRY RICE'S MINSTRELS: Ballston, N. Y., June 12, Ft. Edward 13, Saratoga 14.
MERRITT-STANLEY MINSTRELS: Cheboygan, Mich., 12, 13, St. Ignace 14, Sault Ste. Marie 15.
MCCABE-YOUNG MINSTRELS: Lexington, Neb., June 12, Cheyenne, Wyo., 23, Denver, Col., 23, 24, Aspen 25, Leadville 27, Pueblo 28, Colorado Springs 29.

CIRCUSES.

BARNUM-BAILEY CIRCUS: St. Louis Mo., June 9—week.
CHAS. BARTHEL'S CIRCUS: Ligonier, Ind., June 13, Milford 14.
FOREPAUGH'S CIRCUS: Springfield, Mass., June 11, Holyoke 12, Palmer 13, Worcester 14.
HALE'S CIRCUS: Columbia, Pa., June 11, Lancaster 12.
HOWES' CIRCUS: Dunforth, Me., June 12, Houlton 13, Ft. Fairfield 14.
SAWTELLE'S CIRCUS: Pittsford N. Y., 11, 12, Brighton 13, 14.
WASHBURN-ARLINGTON CIRCUS: Plymouth, Mass., June 12, East Weymouth 13, Quincy 14, South Barton, Vt., 16, Canton, Mass., 17, Fitchburg 18, Clinton 19, Lowell 20, Lawrence 21.
WILLIAMS & CO.'S CIRCUS: Republic, Mich., June 11, Marquette 14.

MISCELLANEOUS.

BRISTOL'S EQUINES: Big Rapids, Mich., June 11, 12.
BARTHOLOMEW'S EQUINES: Pittsburg, Pa., June 9—two weeks.
COUP'S EQUINES: Denver, Col., June 9—week.
GRANT'S MUSEUM: Springfield, O., June 9—week.
G. FRED. SMITH'S THEOLOGUE: Evansville, Mich., June 11, 12, Sparta 13, 14, Newaygo 15, 16.
ROBINSON'S PALACES: Marietta, O., June 11, Steubenville 12, Wheeling, W. Va., 13, 14.

THE PROOFS NOT IN YET.

Ettie Henderson, proprietor of the Jersey City Academy, objects to the impression going forth that her proceedings against Nadage Dorée, to restrain the latter from performing the play Natasqua, are at an end.

"Is not Miss Dorée a little in advance of her intelligence when she announces in THE DRAMATIC MIRROR that she has won the suit of Henderson and Estvan versus Dorée?" asks Mrs. Henderson. "Judge Lawrence dissolved the injunction simply for the want of 'a preponderance of proof,' which proof we purpose to furnish when the case comes to trial.

"The matter will come up in court early next Autumn, it being too late to place the case on the June calendar. Having placed our interests in the hands of such an able counsel as ex-Judge Dittenhoefer, we are content to quietly await the result."

Dazian, who is credited with putting the custom house people "on to" the fact that the importation of the ballet girls' costumes that are to be under the Madison Square Garden entertainments was not quite regular, will not be the gainer by that little move. Edmund C. Stanton is interested in the new enterprise, and there is a belief that he may retaliate by getting the Metropolitan Opera House costumes made outside of the Dazian establishment.

JUNE JOTTINGS.

The reporters are not as alert as is their wont. In the list of passengers who sailed for Europe on Saturday on the *Umbria* was the name of Alfonso de Navarro. Now if the writer mistakes not, the gentleman bearing that name is engaged to Mary Anderson, and the fact that he is sailing for Europe shows that he must have been in New York. It looks as though the newspaper detectives had been badly left for once, as Mr. de Navarro escaped the customary interviews.

Pauline Hall showed that she has a wise head on her shapely shoulders in refusing to play at Herrmann's Gaiety Theatre when her lawyers informed her that the magician had much the best of the contract she was to have signed. She recently purchased a house in this city, and will make it her home hereafter.

It is interesting to read in the *World's* account of the private view of the Madison Square Garden Amphitheatre that "Samuel French, the general manager, was enthusiastic over the Garden." Mr. French was in England before the corner-stone was laid, and is there still, so that his enthusiasm will not count for much.

Signor Espinosa, the ballet master of the Madison Square Garden, is one of the queerest figures in the theatrical profession. He is probably between four and five feet in height, with square shoulders, and a round, bald head. He is what might be called a combination of Abe Hummell and the dramatic critic of our leading daily, and as he dresses conspicuously, or rather, in a somewhat foreign style, he cannot fail to attract attention this Summer.

A very acceptable custom has been introduced at the Madison Square Theatre. Glasses of lemon juice and ice water are served to the audience between the acts, and the same refreshing beverage can be obtained throughout the evening at a little stand at the back of the auditorium. Richard Mansfield, by the way, is entitled to the credit of introducing this and other novel attentions that are greatly appreciated by Summer audiences. It was while he was playing Prince Karl during a Summer engagement at the Madison Square Theatre that little plates of ice cream with tiny silver spoons were first served to women in the audience. The spoons made pretty souvenirs, and were carried away with great regularity.

There has been another change in the dramatic department of the *Herald* that seems to have passed unnoticed. Little Tom Nammack—one of the best-liked young men that ever held the position of newsgatherer on Mr. Bennett's paper—has been transferred to another department and a Mr. Reed has taken his place. The latter is handsome and capable, and will probably make himself as popular as his predecessor.

A Boston paper denies that history records a single case of any person being burned at the stake in New England for witchcraft or any other real or fancied crime. If this claim can be proved, the plays to be produced next season in which New England witches are prominent subjects will be deprived of historical accuracy.

Charles Dickson is not Henry Doblin's brother, as an over-wise morning paper said not long since. The authors of The Shatchen are cousins, and when the play was written a few years ago Henry was a smooth-faced boy who looked no more like a future successful dramatic author than the office cat does.

Three of the largest men in the dramatic profession—physically—are Alfred Joel and Charles and Frank Gayler. Joel is massive both in breadth and length, while the Gaylers are giants in stature.

Another scheme may be annihilated by premature newspaper publication! That English music-hall plan should not have seen the light of publication for several weeks—maybe months. Now that it is known property owners have unexpectedly seen enormous values in their lands, the price of the property which was to have been secured has gone up, and we may have no music-hall after all. Columns could be written about all the theatrical schemes which have been ruined by premature newspaper publication, and a list of these shattered hopes would probably convince many that printer's ink is not always an unalloyed blessing.

The writer met Charles Stevenson just before he started for Boston to rehearse The Green Bushes, which he is presenting at the Boston Theatre, and if ever a man was glad about anything, he seemed to be over the fact that it was his last week in Booties' Baby. "It's been an awful job to keep my waist in shape," he said, "what with taboo-ing all the good things of this life in order to keep slim and play that part. I'm heartily sick and tired of it. When I ordered my uniform from London, I sent on the size of my waist as thirty-eight inches, when it was actually forty-one. Now, thank God! I can again eat and drink what I like."

THE MAGNIFIER.

THE FIRE ESCAPE AND THE VINE.

"Very foolish to cling to me. Suppose an accident were to happen, where would you be? Torn, trampled, crushed under hurrying feet. Look at those sunflowers? They stand on their own stems, they do. Catch them sticking their saucy yellow heads between my bars—not much. I like independence, I do."

Thus spake the Fire Escape.

"How hard-hearted you are," murmured the Vine, flinging a tendril lovingly about the upper railing.

"I was born so," replied the Fire Escape, grimly.

"And how cold," continued the Vine.

"My nature," growled the Fire Escape.

"But I love you," whispered the Vine, "because you are so strong and so tall and such a help to me! When I was a little thing, and a stranger in this street I looked up and saw you, great and dark, reaching almost to the sky. Ah! you looked so terrible, and, if you will pardon me, so ugly that I was frightened at first; but then it was pleasant and restful to lean against your mighty frame. I quite gave myself up to it, and grew and grew, and budded and blossomed, till, as you know, the passers-by stop in amazement, saying: How beautiful that Fire Escape looks!'"

"Still ours is not a suitable union," persisted the Fire Escape. "I have a great mission to perform; I am here to save human life. You should have cast your lot in with some nice country cottage—not a coarse, old tenement like me."

"Love goeth whither it is sent," sighed the Vine meekly, and clung closer.

. . . . . .

That night a woman with a babe at her breast dropped a lighted lamp.

Flames darted here, there, everywhere; hungrily, gloatingly.

People madly flung their poor possessions from the windows. Engines rattled through the streets. Brave men climbed the sturdy Fire Escape, and carried children and women down its iron sides. Splendid streams of water played upon the blazing building.

Morning dawned, pale and blue. The Fire Escape stood tall and dark, but the poor, pretty little Vine lay dead at its feet, a victim of misplaced affection.

PEARL EYTINGE.

It is quite probable that Mrs. Langtry will come to this country again next season or the season after next, and that she will be the central figure in a noteworthy production when she does come. She has made a "bar-rel" of money here, and try as she may, no financial success at all equal to it will be her portion elsewhere.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post office. Circulars and newspapers excluded from this list.

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ASBURY PARK, N. J.—New Grand Opera House, June, July and August.

BALTIMORE, MD.—Holliday Street Theatre, Nov. 17, Dec. 8, 15.

BOWLING GREEN, KY.—Potter Opera House, September 3, 4, 5, 6.

BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

CHICAGO, ILL.—Clark Street Theatre—weeks June 23 and all after.

CHICAGO, ILL.—Academy of Music—weeks July 14, 21, 28.

CLEVELAND, O.—Jacobs' Theatre, June 23, 30.

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MONTREAL.—Theatre Royal, June 23.

NEW YORK CITY.—Third Avenue Theatre, June—weeks 23, 30.

SOUTH FRAMINGTON, MASS.—Elmwood Opera House, August 3.

TORONTO, CAN.—Grand Opera House, June 23, 30.

THE DRAMATIC MIRROR QUARTERLY.

EDITED BY HARRISON GREY FISKE.

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INTERESTING COMMUNICATIONS.

ABOUT SUNDAY THEATRICALS.

WASHINGTON, June 9, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I regret to see from your editorial of last week's issue that you do not take a more decided stand on the subject of Sunday performances.

I have frequently deplored the mistaken course pursued by many of our best Western theatres, and my attention was again aroused by the advertisement in your edition of May 31, of an enterprising manager who proclaims his exclusive control over thirteen places of amusement—an unlucky number, boding, I trust, no Haverly rock ahead. One of these—that in Hoboken—"plays attractions three nights or one week, *including Sunday*," and three others which, being in Chicago, are concerned in the following to an excessive degree: "Only two matinees per week, *excepting Chicago*, where matinees will be Wednesday, Saturday and *Sunday*"—i. e., two performances on Sunday.

Incidentally it occurs to me that had the Little Church Around the Corner been located in the Phœnix City, Doctor Houghton would have refrained from gently intimating, as he did, once upon a time, a desire to see something more of his "professional" friends than was warranted by the marriage and death notices. He would have taken it for granted that the duties, distasteful to many, wearisome to all, imposed upon the theatrical world twice in a Sabbath, utterly precluded the attendance upon a service where repose, both mental and physical, is an essential to enjoyment and profit.

Much might be said on this score; it is a promising field for eloquence. I leave the task to others, however, who are better equipped, and ask that the question be considered entirely apart from its religious aspect. We will forget the Little Church, although a wave of sentiment is rising, laden with an endowment which shall preserve its peaceful loveliness for the Garricks and the Woffingtons, the scene-shifters and the dressers of the future. We will overlook its equivalents in every week or one-night stand in the country. We will ignore the Ten Commandments, embodying as they do the obnoxious Fourth, on the *exact* observance of which it is probable that no two people could be found to agree.

Ruskin says—with the voice of a wide and rich experience—the first thing to do in life is, to determine what work you are most fitted for; the next is, not to do too much of it. One course of trouble lies in the fact that the public which demands the extra labor I condemn, look upon it only as it appears in the light of the newspaper heading of "Amusements."

Says Paterfamilias St. Louis, San Francisco, Chicago, etc.: "There is no sin in innocent recreation. After applying myself to arduous duties all the week, I cannot do a more beautiful, proper thing than to take my family to witness a refined and elevating play."

Very good, so far as it goes. It does not go far. It stops quite short of the other side of the footlights. What of the musician's breath and muscle as they work their monotonous way from overture to "The Star Spangled Banner?" What of the actors spouting familiar lines perhaps for the two hundred and fiftieth time, as the programme jubilantly avows? What of the machinists, the scene shifters, the prompter and the stage manager, with no applause to reward their efficiency and vary their sensations? What of the playbill boy, and the ushers, and the old woman who cleans the orange peel and the peanut shells after the crowd has departed, congratulating itself upon the innocent diversion afforded for relaxation of the mind and body? Does not the tale point its own moral?

As to this "popular sentiment" being put forth as grounds for excuses of the sort, how often has the manager been plainly told by the critics that his duty was to lead the public, not be led; to captivate its impressionable sentiment, not move as an obsequious slave working good or evil at the tyrant's caprice! In a word, how often has he been censured for giving Tin Soldiers and Cold Days to crowded houses instead of persevering in the paths of virtue and the legitimate!

Let the Western branch of playerdom think it over. Let them rest assured that the best theatres of New York city undoubtedly could make money by opening their doors on Sunday, for the West has, by no means, a monopoly of the foreign element. They would also count on the patronage of the various classes of native growth which are far enough removed from Upper-Tendom to disregard the prejudices of society. These comprise the several grades of so-called Free-Thinkers who in the exercise of their unfaith, might be expected to take advantage of this means of displaying their slight esteem for tradition, and the many, happily lessening, who have neither culture nor aspirations thereto, sufficient to find occupation for a few hours in a glance at the literature which surrounds us in what would seem irresistible form. All of these constitute a possible audience that no manager whose soul is contained by his purse could afford to disdain. An examination of the advertising columns of the New York press reveals the fact that not a first-class house in the city yields to the temptation save one. This exception combines musical and bibulous attractions which ladies are supposed to ignore, however regular their attendance may be on week days.

May I hope I am not alone in realizing the importance of reform in this matter—and may I not feel confident that others will add to mine, their arguments, whether based solely on consideration for the actor, or on the assurance that with the Grand Duchess, the Sunday playgoers will say "If we can't get what we want, we must take what we can get," and content themselves with seven or eight opportunities a week to indulge in "Amusements" till Sabbath performances become a myth of the Dark Ages when rest and recreation were but part and parcel of the Poor Rule that Did Not Work Both Ways.

COLLINS STURTEVANT.

THE AUTHOR OF ERMINIE.

BRIGHTON, England, May 21, 1890.

To the Editor of the Dramatic Mirror:

SIR.—Although across the the water my wife and I still anxiously await the arrival of your paper. Of all the dramatic papers in England and America, I can conscientiously say that THE MIRROR is easily at the head. It is particularly the tone of your journal that I admire, and I am sure that would-be rivals in the United States would be far wiser in taking pattern from it than in indulging in the petty vindictiveness I have often noticed in their columns.

I am conducting Mr. Jakobowski's new opera, Paola, here and have just been engaged for the London production of it in the Autumn. It may be interesting to your readers to know a little about the composer of Ermine. He always travels with and manages his own company and is personally one of the most amiable and unassuming men I have ever met in the profession. On the occasion of his thirty-first birthday, just past, the company made him some handsome presents, among them a diamond and sapphire scarf-pin and a dressing-case.

Paola is Jakobowski's eleventh opera, and he is now engaged on another.

Respectfully yours, BARTER JOHNS.

MATTERS OF FACT.

Next season will be Miss Blair's second as leading support to George C. Staley in A Royal Pass.

Lizzie Du Roy is disengaged.

Doré Davidson is busy organizing for next season. His headquarters is at 329 West Fourteenth Street.

The New Academy of Music, Milwaukee, is being remodeled at a cost of $40,000, and will open about Sept. 1. Manager R. L. Marsh is at 19 West Twenty-eighth Street booking for next season.

Casimir's Opera House at Calvert, Texas, has just been refurnished with 550 seats. The town has a population of 4,000. Manager Casimir is now booking for next season.

Edwin Laurence, dramatic instructor, may be addressed at 106 West Forty-second Street.

Max Fehrmann, musical director for the Roland Reed company, arranges medleys and rewrites old music for managers and stars. He may be addressed at 351 Douglas Street, Brooklyn.

The boarding-school for young ladies, conducted by Miss Marie Holmes Bishop, at Williamsport, Pa., is highly recommended by professionals and others whose daughters have been under the care and tuition of this lady.

The Davidsons of Chicago are building a fine hotel in connection with their new theatre at Milwaukee. It is understood that Kingsley, the well-known caterer of Chicago, will conduct it.

Manager Sherman Brown has secured his opening attraction for the new Davidson Theatre, Milwaukee. He very wisely refrains from announcing it, prefering to keep the curious guessing for a while longer. He wires that he will be in the city this week to complete his bookings for the new house.

The Chesebrough Manufacturing Company are reported to have supplied a long-felt want in the shape of vaseline face paints, which do not contain unguent matter, and cannot change nor become rancid. These paints are odorless, and the manufacturer claims superior in quality to any heretofore made, while their action on the skin is beneficial and they are easily applied. The Chesebrough Manufacturing Company are well-known makers of vaseline for which they have a world-wide reputation. The face paints are for sale by all druggists.

B. F. Roeder, secretary of the American Academy of Dramatic Arts, announces that the next academic year will commence Oct. 27.

A new satirical farce comedy entitled A Bunch of Girls, is offered for sale. For further particulars address "Farce," MIRROR.

Manager George H. Nicolai, of the Standard Theatre, Milwaukee, will come to the Metropolis this week to complete next season's bookings.

C. B. Demarest & Co. will sell 400 chairs, now on the lower floor of the Olympic Theatre, St. Louis, at a bargain. For full particulars address P. Short, Olympic Theatre, St. Louis.

Richard Marston, who is now in Europe, desires all communications addressed care of Sydney Chidley, Palmer's Theatre, until further notice.

Genial Jack Huntley, proprietor of the Huntley House on Harbor Island, Mamaroneck-on-the-Sound, is out with an announcement that his house is now in readiness to receive boarders for the Summer. Mamaroneck is but twenty miles from the city, and the hotel is situated a quarter of a mile out in the harbor and within five minutes walk of the railway station. Boating, bathing, fishing and a jolly good host await the coming of the guests. Huntley is an old and well known ex-professional, and is most decidedly popular with all who know him.

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Now booking for 1890-91. First class attractions only. Best equipped theatre in the State outside of Chicago. Want first class co with band July 3, 4. HARRY J. STERNBERG, Mgr.

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Mankato has a population of nearly 15,000, and the largest and best appointed Opera House in Southern Minnesota. Now booking for 1890-91—first-class attractions only. Play four a month—no more. After April 2 address to Hot Springs, Ark. Have closed for this season, being compelled to do so by sickness.
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Change of management at New Berlin Opera House (only theatre in the city). All contracts with former manager cancelled for season of '90 and '91. Address as ever
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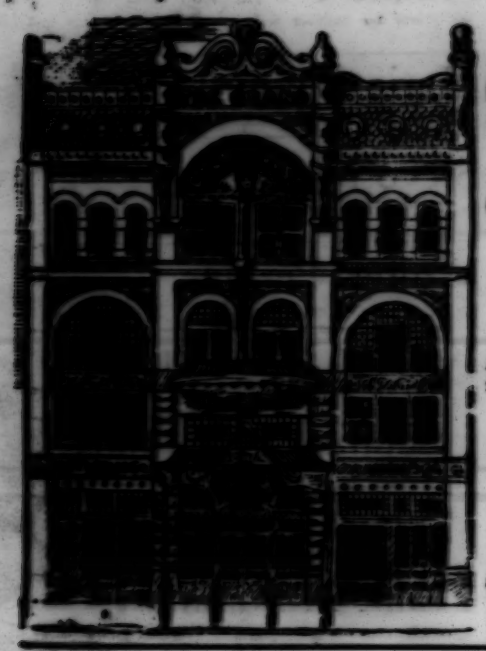

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